

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 86.

LONDON: OCTOBER 1, 1845.

PRICE 1s.

WEST of SCOTLAND ACADEMY of the FINE ARTS.—The FIFTH ANNUAL EXHIBITION will open in OCTOBER NEXT. Carriage expenses will be paid by the Academy on works from those Artists to whom the Exhibition Circular has been forwarded. Pictures will be called for by intimation being sent, on or before the 10th of October, to Messrs. W. Y. Henderson, 42, Crutched-friars. The 24th and 25th October the last days for receiving pictures.

Exhibition-rooms,
Buchanan-street, Glasgow,
October 1, 1845. J. A. HUTCHISON, Sec.

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THE GOVERNESSES' INSTITUTION has many objects in view:—
I. TEMPORARY ASSISTANCE TO GOVERNESSES IN DISTRESS, AFFORDED PRIVATELY AND DELICATELY, THROUGH THE LADIES' COMMITTEE.
To show the necessity and value of this assistance, it may be sufficient to state one or two cases in which it has been rendered.
A lady of much talent, whose sight had become affected (a not uncommon mode in which Governesses are at once thrown out of employment, even in the full vigour of life), and whose medical attendants told her that nothing but sea air could benefit her, was found languishing for this unattainable remedy, the closeness of her lodging and the poverty of her diet affecting her less than the seemingly total absence of hope. She was assisted to the sea in a cheap neighbourhood.

Another case exhibits one of the very usual phases of a Governess's life:—A very deserving lady, who had filled several situations with great credit, felt herself bound to return to the widowed mother of whom she was the sole support, and to whom a heart affection rendered a daughter's care indispensable. But, with the most unceasing exertions, she could not obtain sufficient daily teaching to meet her expenses, and laboured under great uneasiness on account of a quarter's rent. The Committee had the pleasure of relieving her mind on this point, and deeply regretted that they could render her no further assistance.

These are but selections from a lengthened list; and it is quite impossible for the Committee to meet these numerous cases, even inadequately, without an increased income. This is a cause to interest those whose children have benefited by the care and kindness of a Governess. This is a cause to interest those whose own relatives may one day meet similar trials. This is a cause to interest especially the sufferers' own fellow-labourers. An annual 5s. or 10s. from each individual of these classes would afford ample funds for all.

To prevent misconception, the Committee think it better to remind the public that Governesses cannot, as a body, be *provident*, in the usual acceptance of the word; i.e., they cannot provide for their own declining years. Each individual, as she undertakes the office, knows what its trials are; but she has, almost universally, no choice of action. Death, or misfortune, has thrown upon her the maintenance of one, sometimes of both parents; with mostly the additional care of younger brothers and sisters. By the time that the aged parent has been watched into the grave, and the apothecary and the undertaker paid; by the time that the younger sister has been fitted for the same duties—her premium as an article pupil, or the finishing master's expensive lessons, paid by the governess-sister; by the time that the brother has left school—where the governess-sister kept him—and can support himself without that home which the governess-sister supplied; mid-age is attained—care and anxiety are beginning to show the effects of years—and medical advice, and long necessary intervals of mental rest, consume the funds which should prepare for age.

II. ANNUITY FUND.—ELECTIVE ANNUITIES TO AGED GOVERNESSES, SECURED ON INVESTED CAPITAL, AND THUS INDEPENDENT ON THE PROSPERITY OF THE INSTITUTION.

It is necessary that a capital should be raised, from the interest of which Annuities may be given; as to profess to grant Annuities from annual subscriptions—from a fluctuating income, which any change of public opinion, or accidental circumstances, might destroy—would be to risk disappointment to the aged annuitants at (perhaps) the most painful and inconvenient time. Five Annuities have been founded by the investment of £2000 in the names of Trustees. The Election to the First Annuity of £15 took place on the 9th of May, 1844; and an Election for Two more on the 14th of November, 1844; the Election following will be on the 8th of May, 1845, of Two Annuitants. The Candidates (who must be approved by the Committee) are required to be Governesses above 50 years of age, unmarried, or widows. Subscribers will be entitled to one vote for each donation of five guineas, and for each annual subscription of half-a-guinea, not in arrears.

To carry out this design,—the establishment of permanent Annuities granted from funded capital,—the Committee invite benevolent individuals of large fortune to found Annuities bearing their own name. Fellowships and Scholarships are thus founded for those of the other sex, who labour with the mind, and surely we should not be forgetful of those whose minds labour to mould the characters of English wives and mothers.

Donations of Stock or Money, sufficient to establish an Annuity,—£500, £750, £1000,—will be funded in the names of Trustees; the Annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life. The Committee will be ready to enter into arrangements with parties interested in particular individuals, to found Annuities of any amount on the payment of a certain portion of the necessary capital—the first presentation to be in the donor. The foundation of one Annuity on this principle is gratefully acknowledged in the transfer of £1000 Consols to the Society's Trustees. An Annuity of £30 is thus founded for ever: the first Annuitant being an elderly lady known to the Founder. How many, in providing for their family Governesses, might thus at the same time secure a benefit to numbers!

It has been suggested, that the amount of the present Annuities is painfully small; but the Committee trust, that the public will enter into their principle of perfect safety to the Annuitant, and also into the difficulty of making Yearly Investments to meet fresh Annuities of even this amount. They are anxious, however, to meet the general wish, and they will be ready to raise any Annuity from £15 to £30 on the receipt £100 from any individual for that purpose.

III. PROVIDENT FUND.—I. PROVIDENT ANNUITIES PURCHASED BY LADIES IN ANY WAY CONNECTED WITH EDUCATION, UPON GOVERNMENT SECURITY, AGREEABLY TO THE ACT OF PARLIAMENT.

Benefit Societies, such as those formed by the working classes, cannot be arranged for those who work with the mind; and thus the Institution can at present only assist the provident Governess by relieving her of all trouble, for which her occupations leave her small time; and by paying the necessary expenses attendant upon contracting for an Annuity. The Committee hope, however, that the public will enable them to do more than this.

It is manifest how desirable it would be to lighten the payments, by which Governesses secure deferred Annuities; but it is equally manifest that no offer to do so can be made from an uncertain and fluctuating income. The advantage must be offered to all impartially; whilst the Committee cannot guarantee to make certain payments at certain times, when they may not have the money to do so.

It must remain for the known liberality of this country, by large benefactions, to enable the Committee to form such a Fund as will authorize them to encourage the forethought of the less affluent Governess, by offering to meet her annual payments by a corresponding payment for her future advantage.

This branch of the Institution has been very successful; any Lady can have the Tables of Rates and other particulars forwarded to her, on application to the Assistant Secretary at the Office; and, if she will consult any member of the Stock Exchange, or other gentlemen connected with moneyed details, she will learn that she cannot otherwise have such terms with such security.

2. IT IS PROPOSED TO EXTEND THE ADVANTAGES OF THIS FUND TO THE SMALLER SAVINGS OF YOUNGER LADIES; CARRYING OUT, HOWEVER, STILL THE ONE PRINCIPLE OF THE INSTITUTION, OF ENTIRE SAFETY TO THE DEPOSITORS.

Any amount will be received from any Lady, and the trouble taken off her hands; but an account will be kept for each, at the Savings' Bank, in Montague-street, Russell-square; one of the best and most cheaply managed banks.

IV. A HOME FOR GOVERNESSES DURING THE INTERVALS BETWEEN THEIR ENGAGEMENTS.

Experience has shown that such a Home is much required, at once to save expense and to secure an address of the first respectability. It is intended that the home shall be in a well-known and highly respectable locality; that it shall be principally self-supporting, the Ladies paying a certain weekly sum for Board and Lodging; and that the residents shall only be admitted by the Ladies' Committee, and for a limited time.

Donations, in kind, will be thankfully received: Furniture of all descriptions, books, standard music, musical instruments, &c. Many promises of such assistance have been already received. Subscriptions, in addition to the liberal gifts already announced, are invited, towards the heavy expenses of the lease and the furnishing expenses.

V. A SYSTEM OF REGISTRATION, FREE OF EXPENSE TO GOVERNESSES.

It is a duty, to both Governesses and their employers, to afford facilities for engagements; and books are opened at the office, in which any Governess may enter her qualifications, and any parties requiring a Governess may insert their wishes. Time must, of course, be required to make these arrangements fully effectual; but, at least, they cost nothing to the parties interested; and it is hoped, that the public will advance the purpose by a constant reference to the Office upon all such subjects.

VI. A HOUSE IN THE COUNTRY HAS BEEN OFFERED FOR AN ASYLUM FOR AGED GOVERNESSES, SHOULD THE IDEA MEET APPROVAL FROM OTHER FRIENDS OF THE INSTITUTION.

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THE ART-UNION.



LONDON, OCTOBER 1, 1845.

HEAD-COVERINGS IN ENGLAND.*

By F. W. FAIRHOLT, F.S.A.

DURING the reign of Henry VIII. little novelty appeared in the head-dresses of either sex. The flat, square, or round cap of the men was still worn, as it had been during the reign of his father; but the immense plume of coloured feathers was abandoned for a small single one: the contrast is well shown in the illustrations to the "Notes on Costume," published in this journal July 1, 1843, by comparing the figure in the first cut there given with the full length of the Earl of Surrey upon the following page. There was great variety, both in colour and material, in the hats and caps worn by gentlemen at this time. In the wardrobe account of Henry VIII. ("Archæologia," vol. ix.), we find mentioned "a hatte of grene velvete, embrowdered with grene silke lace, and lined with grene sarcenette;" and again, "Item, for making of three cappes of velvete, the one yalowe, the other orange coloure, and the thirde greene;" and in the privy purse expenses of the same monarch we have, "Item, paid for a hatte and a plume for the King, in Boleyn, 15s.; Item, the same day, paid for garnassing of 2 bonnettes, and for the said hatte, 23s. 4d."—an exceedingly high price, when the value of money at that time is considered.



The ladies during this reign gradually abandoned the diamond head-dress, with its long lappets at the side, for a more varied and less frigid-looking style of dress; yet enough of the angularity of the original remained to render its parentage readily discernible. I must refer to that number of the ART-UNION just referred to, for specimens of both these head-dresses; to which are now added a few more, selected from tapestry of the reign of Henry VIII. The first head of the group is that of an elderly woman; and the close cap, with warm band surrounding it and broad lappets covering the ears, bears some affinity to that of Catherine of Arragon, as given in my "Notes on Costume." The second lady, much more juvenile, wears a heap of finery, combining cap, coverchief, and hood, which was

* Continued from page 231.

at this time the extreme of fashion; it is edged with lace and ornamented with jewellery, and is altogether original in its look of utter unmeaningness and confusion of form. The third lady has a hood easier of comprehension, but no whit better in point of elegance, than her predecessors: it fits the head closely, having pendent jewels round the bottom and crossing the brow. The fourth head-dress is a combination of coverchief and turban, which reminds one forcibly of the head-dress fashionable during the reign of Henry VI., and of which examples have already been given; and it may have survived from those times. The last of the group exhibits the combination of the head-dress of fig. 2 with the lappeted hood of fig. 3. It was a very common form of head-dress among the ladies of the upper class; and the cloth hood is here decorated with rows of pendent ornaments.

Hats were worn low in the crown and narrow in the brim until the reign of Elizabeth. Throughout the reigns of Henry VIII., Edward VI., and Mary, the general wear among ordinary classes was the bonnet, or flat cap. The cut here given is taken from the full-length woodcut of J. Heywood, the celebrated dramatist and poet, and is to be found in his curious poem, "The Spider and the Flea," printed in 1556, when that "merciful maiden,"

as he terms her, sat upon the English throne, who is now more generally known as "the bloody" Queen Mary. He wears a close coif, which ties beneath the chin—the original form of the judges' coif, which now is a mere black patch of silk placed in the centre of the wig; a very flat cap surmounts this, the original of the "muffin cap," which has not yet expired on the heads of our parish schoolboys, but which was exalted to a noble position originally, and is seen upon the heads of many men of rank and influence at the court of England. That venerable citizen, Sir Thomas Gresham, always wore such a cap; and they were so common to Londoners as to be known by the name of "the City flat cap." Thomas Dekker, the dramatist, in his "Knight's Conjurung, 1607," a satire on the times, speaks of a person "at bowling alleys in a flat cap, like a shopkeeper." By an act of Parliament of 1571, it was provided that all above the age of six years, except the nobility and other persons of degree, should, on Sabbath-days and holidays, wear caps of wool, manufactured in England. This was one of the laws for the encouragement of trade which so occupied the legislative wisdom of our ancestors, and which the people, as constantly as they were enacted, evaded or openly violated. This very law was repealed in 1597. Those to whom the law applied, and who wore the statute caps, were citizens, and artificers, and labourers; and thus, as the nobility continued to wear their bonnets and feathers, the allusion of *Rosaline*, in Shakespeare's "Love's Labour Lost," when speaking of the courtiers—"Well, better wits have worn plain statute caps," becomes very pointed and sarcastic. The cap worn by Heywood, it will be seen, is exceedingly flat, but still it covers the head. The cap of the modern blue-coated boys of Christ's Hospital, which has descended to our times in form the same as ever, has been so cropped of its fair proportions that none of the owners of such articles in the school ever dream of using them as a protection for the head. The strictness with which the wearing of this article was enjoined in the reign of Elizabeth originated in a desire to protect the interests of the English manufacturer. The words of the statute are:—"If any person above six years of age (except maidens, ladies, gentlewomen, nobles, knights, gentlemen of 20 marks by yeare in lands, and their heyres, and such as have some office of worship) have not worn upon the Sunday and holyday (except it be in the time of his travell

out of the citie, towne, or hamlet where he dwelleth) upon his head one cap of wool, knit, thicked, and dressed in England, and onely (that is entirely) dressed and finished by some of the trade of cappers, shall be fined 3s. 4d. for each day." (Stat. 13 Eliz., cap. 19.)

During the reign of Elizabeth many and various were the forms of fashionable hats, as worn by the upper classes; and they were generally of



velvet. The two examples above given, of hats, may be received as fair specimens of the ordinary shape and form of that article when worn by ladies and gentlemen. They are copied from a print published at the latter end of her reign. The crown of the lady's hat is shaped and gored like a balloon; the brim is wide, and is depressed in the centre, forming the elegant curve which has become celebrated in the cap popularly appropriated to Mary Queen of Scots. The gentleman's hat is not elegant; the tall sugarloaf crown and broad brims have neither beauty nor taste to recommend them. Stubbes may be excused for his censure of these articles, when of the hats worn by the gentlemen of 1580 he says, "Sometimes they use them sharpe on the croune, pearking up like the spere or shaft of a steepie, standyng a quarter of a yarde above the croune of their heades, some more, some less, as please the phantasies of their inconstant mindes. Other some be flat and broad in the croune like the battlementes of a house. Another sorte have raised crounes, sometymes with one kinde of bande, sometymes with an other: now blacke, now white, now russet, now red, now grene, now yellowe; now this, now that; never content with one colour or fashion two daies to an ende. And, as the fashions be rare and strange, so is the stuffe whereof their hattes be made divers also; for some are of silke, some of velvet, some of taffete, some of sarcenett, some of wool, and, which is more curious, some of a certain kind of fine haire; theise they call beaver hats, of xx, xxx, xl shillinges price, fetched from beyond the seas, from whence a greate sorte of other vanities doe come besides." This is the earliest mention of an article which has grown up to be a considerable source of manufacture in the country, and which eventually furnished nearly every individual with a beaver hat. They were, however, worn only by the nobility and gentry in the time of James I., when their shape had little elegance to recommend them: some of the earliest portraits of that sovereign display him in hats of fearful ugliness. The dandies of the time of Stubbes frequently wore feathers in them; indeed he declares that they "are content with no kind of hat without a great bunche of feathers, of divers and sundrie colours, peaking on top of their heades, not unlike (I dare not saie) cockescombes, but as sternes of pride and ensignes of vanitie; and these flutteringe sailes and feathered flagges of defiance to virtue (for so they are) are so advanced in Ailgna (*Anglia*) that every child hath them in his hat or cap. Many get good living by dying and selliyng of them, and not a few prove themselves more than foolles in wearing of them." The husband in the time of James I. was frequently richly jewelled, and diamond hatbands are mentioned as worn by his favourite the Duke of Buckingham. In a letter written to Prince Charles in 1623, the King says, "I send you for your wearing the three bretheren that ye knowe full well, but newlie sette, and the mirroure of Fraunce, the fellow of the Portugall dyamant, which I wolde wish you to weare alone in your

hat with a little blacke feather." Single pearls were also frequently hung at the sides when the brims were turned up; or groups of stones, set in gold like a modern brooch, were placed in the centre of the hat, or else confined the stems of its group of feathers.



The group of heads here engraved are copied from figures of the English, of various grades, to be seen in the margin of Speed's maps, and show the style of head-covering adopted by both sexes in the reign of James and Charles I. "A citizen" and his wife furnish us with the two first examples: "a gentleman" gives us the third. The



hatbands are peculiar, being swathes of silk rolled round the bottom of the crown. This was the form of the original hatband, and is more clearly seen upon the next example, copied from the figure of Margaret Arneway, who died 1596, and is buried in St. Margaret's, Westminster. This figure may be additionally interesting as showing how little the general shape and make of this article varied from the age of Elizabeth.

Hats, during the Puritanic era, became chiefly remarkable for the breadth of their brims, and the tall sugar-loaf eminence of the crown. Such a hat Hogarth has bestowed upon Ralpho, in his illustrations of "Hudibras;" and here we have a corresponding example in a print dated 1645.



The second hat, whose brim is a little more graceful, we have copied from Hollar's full-length portrait of "Robert Devereux Earle of Essex, his Excellency Lord Generall of the Army;" he sports a feather—a piece of vanity unpatronised by the Puritans of the day. It is curious, however, to notice how little the beaver hat, in its main shape and feature, has varied from the time of its first introduction until the present day.

In Dufey's odd collection of songs, quaintly entitled "Wit and Mirth, or Pills to Purge Melancholy," there is a curious ballad on caps, which has for a burden,

"—any cap, what'er it be,
Is still the sign of some degree."

And the writer proceeds to characterize

"The Monmouth cap, the sailor's thumb,
And that wherein the tradesmen come;
The physick cap, the cap divine,
And that which crowns the Muses nine;
The cap that fools do countenance,
The goodly cap of maintenance.

The sickly cap, both plain and wrought;
The fuddling cap, however bought;
The worsted, furr'd, the velvet, satin,
For which so many pates learn Latin;
The cruel cap, the fustian pate,
The perriwig—a cap of late."

He then proceeds to enumerate the persons to whom they properly belong: the Monmouth cap being the soldier's; the "cap divine" being

"Square, like scholars and their books:
The rest are round, but this is square,
To show their wits more stable are."

The square caps, still worn at our universities, originated about the time of the Reformation, and were generally worn by grave and studious men. The head of Latimer, engraved in the fifth part of my "Notes on Costume," shows its original form; but, in its descent to our own days, the warm overlapping sides are discarded, and a plain close skull-cap takes the place: the broad, pointed top being imitated by a hard, square, flat piece of pasteboard and cloth, destitute of meaning and utility,—preserving the form of antiquity deprived of its spirit.

The ballad goes on to "the sick man's cap," "wrought of silk":—

"The furr'd and quilted cap of age
Can make a mouldy proverb sage;
The satin and the velvet hive
Into a bishoprick may thrive."

And concludes with a sneer at perriwig wearers:

"Before the King who covered are,
And only to themselves are bare."

With the restoration of Charles II. came the large, broad-brimmed, low-crowned hat, surrounded with an immensity of feathers, which might render the courtiers obnoxious to the satire Shakspeare directed against the followers of Henry VIII. to the Field of the Cloth of Gold:—

"These remnants
Of fool and feather that they got in France."

The cut on p. 281 of the ART-UNION (Nov., 1843) displays the hats now commonly worn; but, for the sake of showing the prototype more clearly, the hat here given has been copied. It is held in the hand of Louis XIV., in the print representing the conference between that Monarch and Philip IV., King of Spain, in 1660. The quantity of feather sported by his Majesty cannot fail to strike the reader, and will show that a most royal profusion characterized the hat of the King, whom our courtiers copied at a rather humble distance, extravagant as they were thought to be by the unfeathered Puritans.



With William III. the hat recovered the shape of that worn before the introduction of the French one. The ladies wore a flat hat of a graceful kind, —when they wore one at all, which was not constantly done. The high head-dress, termed a commode, and which is depicted in the seventh part of my "Notes on Costume" (ART-UNION, June, 1844), prevented the possibility of placing anything on the piles of starched and wired lace which overtopped the foreheads of the fair. Elderly women of the lower ranks still wore the high-crowned, broad-brimmed hat of the Protectorate; and in Lauron's "Cries of London," executed in this reign, such hats are seen upon many of the figures, both male and female. The hat of



the female above given has been selected from this series, and is worn by a damsel who is crying

"fair cherries! at sixpence a pound." It is of straw, with a ribbon tied around it in a tasteful and simple manner; the hat is altogether a light and graceful affair, and its want of obtrusiveness is perhaps its chief recommendation. Beside this lady is placed the furred cap of one who lives by requesting you to "buy a fine singing-bird;" his cap is immortalized by being of the same cut and material as that worn by the famous King of the Beggars, Bamfylde Moore Carew, whose "true portraiture and effigy" is never seen without so warm a covering; which, introduced at this time, continued in favour to the reign of George II.

Specimens of hats worn during the latter reign have been given in the number of the ART-UNION already quoted, as they occur in the works of Hogarth, and they embrace several varieties; but, as hats and bonnets now began to fluctuate in shape more than they had done for a very long period, I add three other specimens, selected from the illustrations by G. Bickham to his "Musical Entertainer," published in 1727. The first and



third are both very simple, but are such as were usually worn; for at this period an affected simplicity, or milk-maiden look, was coveted by the ladies, and it ran through high and low. There is a painting of Frederick Prince of Wales, and the Princesses, copied in Jesse's History of this period, representing these highborn people engaged at a private concert, which gives you the idea of footmen and maids-of-all-work indulging in high life below stairs while the family are out. The hood worn by the central figure was a complete envelope for the head, and was very commonly used in riding or travelling, as well as in walking the parks. Lady Nithsdale aided her husband in his escape from the Tower, concealed in her clothes, principally by the impossibility of catching the features so closely concealed beneath the ample hood. They obtained the name of Nithsdales from this circumstance, as related in the note, p. 139 of the ART-UNION, June, 1844.

The simple caps and bonnets of the early part of the succeeding reign were put to flight about 1768, by the monstrous heaps of tow, hair, ribbons, and lace which then came into fashion, and which, like the showman's wonders, "must be seen to be believed." I have already given some specimens of these head-dresses in the last part of my "Notes on Costume" (ART-UNION, Sept., 1844). I now add another example or two, from a very rare book, entitled, "Pleacomas; or, the Whole Art of Hair-dressing," published in 1782, by a most enthusiastic hair-dresser, James Stewart, one of that class of literary barbers whom I have elsewhere noticed as living at this time, and who might have declared of themselves, as a late member of their order did a few years ago, in his handbills, that he "had a romantic attachment for his profession." He looks upon his art as the *ne plus ultra* of all that is good; and, dedicating his book to George Prince of Wales, because he is "all that is graceful and amiable," he asks, "Can it then be wondered at by your Royal Highness, that a work designed to preserve and improve the first ornament of the human frame should long to lay itself at the feet of your Royal Highness, where the Graces concentrate, and with unrivalled lustre delight to dwell?"

* To be continued.



THE LIVING ARTISTS OF EUROPE.

No. VII.—CARL HEIDELOFF.



Carl Heideloff

We have already noticed at some length the recent labours of this gentleman—the distinguished Architect and Professor of the Polytechnic School of Nuremberg; but we revert to his work ("Collection of Architectural Ornaments of the Middle Ages"),* the value of which will be more readily understood from the beautiful examples we have selected from among its varied contents, than it could be from mere letterpress description. These examples are here, necessarily, engraved on wood; in the original, they are engraved on copper, with the utmost nicety of execution. Our article, however, will be accompanied by a specimen of one of the plates; this we are enabled to lay before the readers of the ART-UNION in consequence of the liberality of the eminent publisher, M. J. A. Stein, of Nuremberg, by whom we have been supplied with the number of impressions required for the large edition of our Journal. Although among the most attractive of the many beautiful prints contained in the publication, it may be accepted as a just sample of the whole. As engravings they are exquisitely fine; to the judgment and taste exerted in the selection of subjects we shall refer presently. In describing these exquisite fragments, we shall point out their various, nay, endless, adaptabilities to the purpose of ornamental Art; our first duty, however, is to supply a biographical notice of Herr Heideloff, whose portrait prefaces this article—the materials

for which have been obtained from original and authentic sources.

It is a common observation, that adversity is the foster-mother of excellence; and the proverb is most strikingly exemplified in the life of an artist, when a prolonged struggle against opponent circumstances tends only to support the natural powers of genius with an energy of mind which rises superior to misfortune. To the list of the illustrious men who have achieved eminence in spite of difficulties may be added the name of Carl Heideloff. He was born at Stuttgart, on the 2nd of February, 1789, being descended from an ancient German family, the members of which quitted, in 1714, the kingdom of Hanover, and settled in England. His father, Victor Heideloff, who was educated as an artist in the same institution which reckoned among its pupils Schiller, Cuvier, and other eminent men, succeeded, on his return from making the tour of France and Italy, to a professorship of painting in the same city. The subject of our notice became a student of this celebrated school, and remained so until its deplored dissolution. In addition to the valuable precepts of his father, he enjoyed also the instruction of Atzel Thouret, the architect—the sculptor Scheffauer—the celebrated Dannecker—the engraver Gotthard Müller—of Alois Keim—and the painter Von Seel.

But Heideloff was naturally gifted with a deep love of mediæval Art, which, being fostered by the study of history and archaeology, was cherished by him in direct opposition to prevailing tastes;—he thus acquired a strong aversion to the styles of his masters, who, for the most part, eschewed all patriotic allusion—glorifying in their works the character of other nations. All his

efforts were exerted with a view to contribute to the honour of the genuine Art of his own country; and he was sustained by the hope of raising it to consideration, even at a time when German mediæval Art was utterly neglected, and even ridiculed. Enthusiastic in the prosecution of his views, the young architect began his career by frequenting, much against the will of his parents, the ancient churches, monasteries, and abbeys of Old Wurtemberg—a country rich in relics of this kind—and visited successively all that had so long been left unexplored. The results of these expeditions were a series of drawings, of a style perfectly new in the ateliers of his masters. When Germany was convulsed by the wars of the French Revolution, the Arts of that country necessarily suffered, and continued to be cultivated only by those who were so fortunate as to secure to themselves an unmolested retreat. Heideloff was at this time busied in collecting all kinds of old pictures, woodcuts, carvings, and antiquities, which were then held in little estimation. He thus became possessed of specimens of German Art which fully described the chivalrous and religious feeling of the middle ages, and, at the same time, acquired a store of information which qualified him to take a distinguished part in the efforts of those who had resolved upon the restoration of German Art; and it has long been acknowledged that Heideloff is one of the most famous champions in the cause of the rights of ancient German Art. His exertions have won for him the illustrious title of restorer of the Art of his country; and the many sacred edifices which have been confided to him for restoration proclaim the honour of the man who has thus raised himself to distinction as the vindicator of the early Art of Germany, which had been trampled upon by foreign invaders, and repudiated by a native fashion which prevails in Art as in all else. In accordance with the usual routine he visited Rome and Paris; but nothing that he saw at either place could in anywise shake his resolution of devoting himself to the style which he had embraced with such fervour. Dannecker spoke of him in such terms that his father despaired of ever seeing his son acquire even the name of an artist. But calamity is sometimes the first step to prosperity; and so it was in the case of Heideloff, for his father having suffered injury to his eyesight inasmuch as to incapacitate him from the exercise of his profession, he relinquished to his son and to Herr Keim his appointment as decorator of the Royal Theatre of Stuttgart. And now it was that an opportunity was presented of showing talent of a kind very different from that assigned to him by Dannecker. This branch of the profession requiring a perfect knowledge of history and antiquity, the young artist entered upon a field which had been lying fallow for centuries; but, with the invaluable stores of which he had made himself perfectly acquainted, so that never before were the dramas of Schiller, Goethe, and other celebrated authors brought forward with such effect. Heideloff, in addition to the reputation which this employment procured for him, had also opportunities of displaying his superior powers on the occasion of the many festivals at which Frederick I., King of Wurtemberg, entertained his numerous illustrious guests. In grand ideal composition he was inexhaustible—each successive essay declared his deep learning in matters of German antiquity, and for the execution of these designs he was amply provided with all necessary means. Although abundantly occupied in this way, he was nevertheless not diverted from frequently visiting the ancient architectural monuments of his country; and he indulged the more in these wanderings as they enabled him to enforce upon the avaricious and ignorant desecrators of sacred remains a due respect for the beautiful of past ages, and to rescue from destruction many valuable relics which are now regarded as among the most precious in the country. But by such efforts he raised against himself a host of enemies—the most influential of whom, Dannecker, on the death of his blind parent, deprived him of his occupation and means of existence—a barbarous injustice which Heideloff endured with equanimity and forbearance; and, utterly heedless of all that was said and done against him, he sought the best opportunities of again raising the spirit of German architecture, and at the same time of basing its theory on a solid foundation. But his native land was not fitted for his purpose—of this he was at length convinced—the spirit of the Hohenstaufen had departed, or

* "Collection of Architectural Ornaments of the Middle Ages: in the Byzantine and Gothic Styles." By CHARLES HEIDELOFF, Architect, and Professor of the Polytechnic School of Nuremberg. Nuremberg: Published by J. A. STEIN. London: HERRING and RAMINGTON, Regent-street.

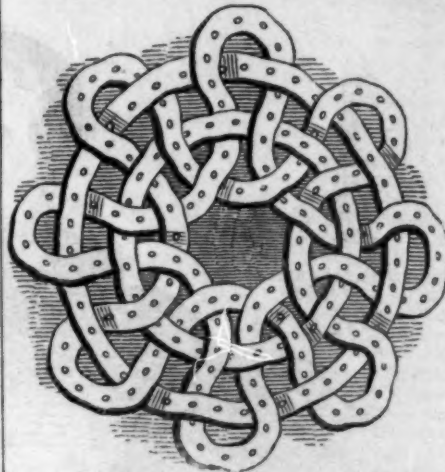
existed only in the records of the past; and—so persecuted, ridiculed, and deprived of all succour—he quitted his native land, shook the dust from his feet on its boundaries, and proceeded to Wiesbaden to consult his friend the architect Zais; and went thence to Mayence, for the purpose of studying the interesting works of Art and architectural monuments of that place. This was in the year 1814, when the then reigning Duke Ernest of Saxe Coburg came to Mayence, as commander of the 8th Corps of the Grand Army. This great patron of Art, on his visit to the Cathedral, met Heideloff there in the act of drawing portions of the edifice; and, having at once seen the powers of the artist, he requested his portfolio for a few days for inspection, the result of which was an invitation to Heideloff, to settle at Coburg; the Prince, at the same time, expressing a wish to have about him an artist who had turned his attention to the neglected styles of early German Art. Great as was the joy of Heideloff, it was less on his own account than on that of his beloved art; thus was he urged onward in his studies with increased energy. It was not until the year 1816 that he could avail himself of his new appointment, as his engagement with his friend Zais did not expire until that time. This delay was the more disagreeable to the Duke, as the erection of his summer residence, Rosenau, had been commenced, and now waited only for the skill and knowledge of the architect whom the Duke had selected for its completion. Heideloff remained five years in the service of the Duke, yielding at the end of that period his appointment to a French architect of the name of Regnier, who had succeeded in introducing the French style of architecture in opposition to that of Germany. Heideloff, therefore, quitted Coburg in 1821, and proceeded to Nuremberg, which abounds with splendid monuments of mediæval Art. He there established a private Institution for the cultivation of ancient German Gothic architecture; but his endeavours were not favourably met, either in the capital or in the city in which he had settled, until after the accession of Louis I. to the Bavarian throne, when a glorious era of old German Art commenced, not only in Bavaria but throughout all Germany. Such a Prince could not consign to neglect such an artist: his first act of patronage was the appointment of Heideloff as curator and restorer of the ancient monuments of the city of Nuremberg; and the enthusiastic zeal with which he discharged the duties of this office fully justified the confidence of the King. He was indefatigable in exploring the most interesting historical facts and data referring to all the erection of the monuments, and published the results of his researches in a work entitled "Alt Deutsches Musterbuch oder die Baudenkmale Nürnbergs" (Old German Model-book; or, the Architectural Monuments of Nuremberg), of which Campe, at Nuremberg, was the publisher. With characteristic ardour he entered upon the task of restoring relics, in which he displayed such skill and accuracy of style that the restored portions cannot be distinguished from the ancient works; on which account the restoration of Bamberg Cathedral was intrusted to him, as also that of the ancient Imperial Castle of Nuremberg. The former work he conducted for three years; but at the end of that time he was supplanted by architects of higher pretensions, who terminated the work in a manner to display their utter ignorance of the proper style of the structure. Notwithstanding the many difficulties with which he had to contend, Heideloff persevered in the exaltation of that style of architecture to which he had so early devoted himself; and it was some gratification to him to see that already, of the numerous rulers of Germany, many acknowledged German Art; for among the promoters of his views were—the King of Bavaria, the late Duke Ernest of Saxe Coburg, the Duke of Saxe Coburg, the Duke of Saxe Meiningen, the King of Wurtemberg, and Count William of Wurtemberg. Of the many works which from time to time have been executed by him, and which display the true spirit of the old German Gothic, the following are, perhaps, the most interesting:—the decorative pictures in the Royal Palace at Stuttgart; a large oil picture representing the 'Emperor Maximilian I. visiting the Sepulchre of his Uncle Duke Eberhard in the Monastery of Einsiedel,' which is in the possession of the King of Wurtemberg; another, representing 'Ritter Tog-

genburg, in the private Collection of Count Fries, in Vienna; numerous illustrations of books in the old German style, which appeared at a time when there existed some taste for this kind of illustration; numerous large drawings in the collections of many of the Princes of Germany, as the King of Prussia, &c.; also decorative works, in costume and scenery for theatres, and embellishments for sacred edifices. His marginal illustrations of the poem, "King Louis," are of the highest character; such, also, is his municipal diploma of the city of Nuremberg, which was presented to the Minister of the Interior, Prince Louis von Wallerstein. Of his public buildings, either as restorations or wholly constructed by him, may be mentioned:—the Castle of Reinhardsbrunn, in Saxony; the Castle of Hohenlandsberg, in the same kingdom; and also a church at Sonnenburg. He has produced drawings for many projected edifices, in which his superior talent is sufficiently manifest. One of these, his design for the Church of St. Nicholas, at Hamburg, is of extraordinary power; as also is another for the Roman Catholic Church at Leipzig, which is to be executed by him. With these may be mentioned his drawings for the erection of a palace at Cintra, for the King of Portugal. Of his restorations, those in Wurtemberg are the most remarkable:—as the Church of the Holy Rood, at Rottweil, in the Black Forest; a portion of the Cathedral of Stuttgart; and several other churches—those of Schöneck, Mergelstetten, Heidenheim; the beautiful and highly picturesque Rock Castle of Lichtenstein, a perfect example of the old German. At Nuremberg he has restored the Churches of St. Sebald, St. Laurence, St. Giles, the Holy Spirit, the Holy Virgin; and many restorations of private residences—for Nuremberg is celebrated for the number which it contains of houses of this style of architecture.

The works of Heideloff in Art-literature are numerous, and distinguished by laborious research. They are principally—"Costumes from the Age of Charlemagne to the present Time"—(the first number only is out, being published by Campe, of Nuremberg); "The Architectural Monuments of Nuremberg;" the "Kleine Byzantiner," a very able elementary work for students in architecture (published by Riegel and Wiessner, Nuremberg); "The Principles of German Architecture (Stein, Nuremberg); "Die alte Bauhütte des Mittelalters in Deutschland" (the Ancient Corporation of Architects in Germany, Stein, Nuremberg); "Das Goldene Ehrenbuch der Zünfte" (the Golden Book of Honour of the Corporations—Riegel and Co., Nuremberg); and "The Architectural Monuments of the Middle Ages, in the Byzantine and Gothic Styles."

The last-mentioned work is that whence are selected and engraved the beautiful examples which accompany this notice. The entire collection has been formed with such exquisite taste, each individual fragment possessing beauties so striking, as to cause some embarrassment in the choice. They are all architectural ornaments, but the designs may be modified into the enrichment of everything susceptible of embellishment. The examples we present are necessarily few, as compared with the redundancy contained in this valuable work, which offers, in its endless variety of beautiful designs, suggestions for ornament for every kind of manufacture. To the architect and decorative artist it is especially addressed; but to the designer for textile fabrics, also, it presents an inexhaustible resource. And it will be found of equal value to the jeweller and goldsmith; it is only in the reciprocation of ideas that improvement is to be found, as it is not everything that is most original that is most beautiful and most valuable. Beauty gives value to originality; in various degrees the same quality gives value to modifications, inasmuch that the absence of pure originality is inconsiderable. To the ingenious of every department of ornamental Art will these relics be found highly suggestive of novel combination: to the sculptor and carver in wood, such examples of pierced foliage and florid carving as are seen in the cuts here presented are perhaps nowhere else to be met with in a form so accessible to persons of moderate means. The entire selection has been made with learning and infinite taste—each composition recommending itself through its inimitable richness or singular chastity, and all being adaptable not merely to the purposes of those

artists whom we have instanced, but also available to those whose labours serve to embellish the most



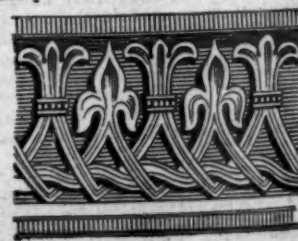
ordinary materials—as iron, glass, pottery, &c. &c. And it is with such views that this most valuable



collection has been made. The author was influenced by a desire to afford a correct illustration



of the genuine character of the architecture of the important period in which it rises to comparison

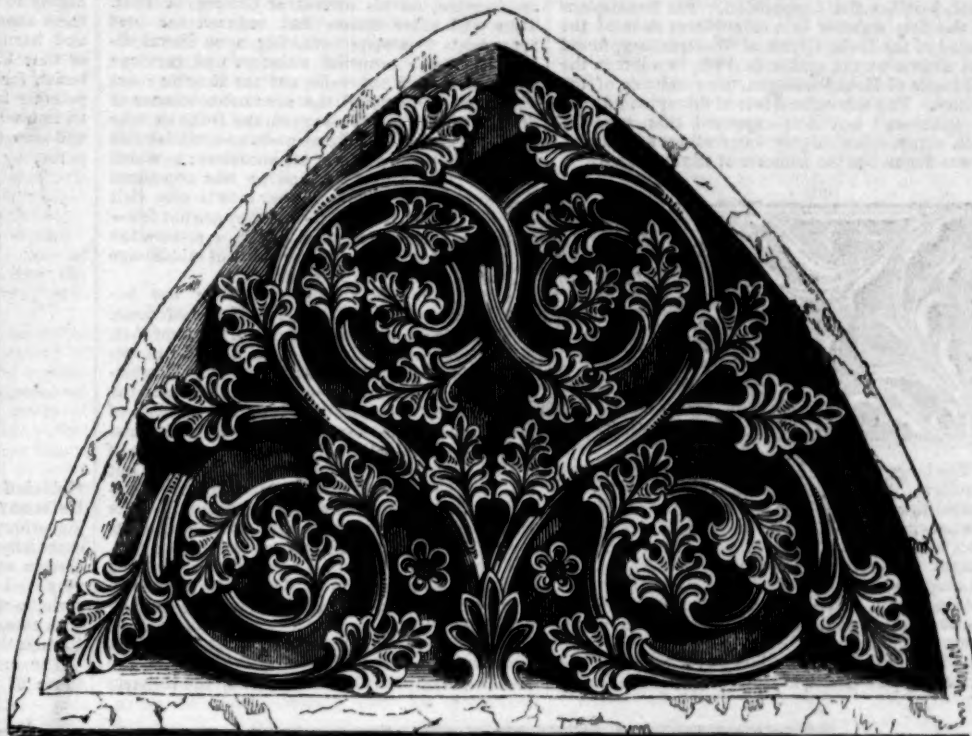


with the architecture of ancient Greece; and again, it was his purpose to present to modern architects

and other artists an ornamental standard, so that this ancient style may be applied to their various works of Art, "or even to different branches of industry and manufacture." Whence it may be understood, that not only is he himself impressed with a conviction of the universal applicability of good designs, but it is to be presumed that much of their perfection arises from modified re-adaptation. The architectural ornaments of the middle ages are perfect—as well in the whole as in their parts—the latter being in faultless harmony with the former. The mediæval style of architecture, considered with regard to that of ancient Greece or classical architecture, may be termed the Romantic style—although perhaps the term is more applicable to Byzantine than Gothic. We contemplate with admiration the fantastically confined portals of their best period, at the same time confessing inability to afford an explanation of their mystic designs. We cannot determine them to be the result of caprice; it is more reasonable to suppose they had some symbolical signification: indeed there is distinctly a reading in many of their devices. It were not characteristic of the famous artists of those times of symbols and emblems, difficult of solution, to employ any characters to which no meaning was appended. And yet, withal, in the absence of correct data on this point, to look at these works with contempt, and pass them by with indifference, would be most unjustifiable.

Byzantine architecture never reached that degree of perfection of which it was susceptible, although the style was so well adapted for the architecture of northern countries. Byzantine ornament took its rise from the Roman, as may be seen in its profiles and spherical curves. Somewhat later the pointed arches of Oriental architecture were introduced, constructed after the quadratrix of Dionostratus—the pediments assuming a Greek character, the details being accompanied by a greater variety and more striking effect, which ought to have been favourable to a perfect development of the Byzantine style; but it was followed by a contrary result, for it declined rapidly, and paved the way for that sort of style which, on account of the adoption of the pointed arch, is commonly called the forerunner of the genuine Gothic. It would be difficult to explain the motives of this transition, for any reason that might be adduced might appear problematical, the more so as this period was of short duration, and produced but few specimens of importance, although those remaining are highly interesting. The genuine Gothic was, however, assiduously cultivated and rapidly carried to its highest degree of perfection; after which it declined apace, and degenerated into distortion and sportive interlacements: and this may be said to be the career of the architecture of several centuries, as is sufficiently testified by the monuments themselves, which, addressing themselves with such eloquence to the mind, exhort us to study and imitate these ornaments of the middle ages, not as we study the dead languages—only for the purpose of learning the history and the poetry of the ancients, but to be enabled to re-apply them, in their true spirit, with freshness and vigour to our own works of Art. The whole of the designs are beautifully engraved on copper, and none of them, be it observed, have ever appeared in any other work. A glance at the variety of the contents shows sufficiently the many assiduous years during which the author has been in collecting these details; and, as they

are all from drawings by his own hand, the distances between many of the edifices which have supplied them declare the enthusiasm with which he has pursued his object.



In looking through these pages we observe that, in more instances than one, beautiful fragments of fresco are given: one of these, in one of the early numbers, is remarkable for its antiquity and elegance. It is

painted in light red, on a brown ground, and was found in the choir of St. Peter's, in the Bamberg Cathedral, the foundation of which was laid by the Emperor Henry II., in the year 1004; three years



after which it was almost completed. It was consecrated in 1012. By an especial order of the present King of Bavaria it was restored to its original state,

and freed from a great number of ornamental abominations of a later period. On removing the thick white lime coating, to make the ornaments appear in



their original shape, the whole of the choir of St. Peter's was discovered to consist of an abundance of excellent fresco paintings, which a later period, devoid of taste, had shamefully covered. There is no doubt but that

a great number of ornamental treasures would be recovered by a similar restoration of Byzantine churches. The Bamberg Cathedral, in its present state, justifies the supposition. The frontispiece to the first number is a magnificent door of the period of the Duke Ulrich of Wurtemberg, found and drawn by the author in 1808, in a loft in the old castle of Hohentübingen, the residence of the Prince. The subsequent fate of this splendid relic is unknown; but it is supposed that, together with many other highly interesting antiquities, it was doomed to the hammer of the auctioneer.



The large plate—a design of striking beauty—is a relief, filling an arch over a small door in the chapel-tower of the Church of the Holy Virgin, in the province of the Black Forest, in Wurtemberg. This elegant relief represents the betrothal of a knight and maiden, probably previously to his joining the standard of the Holy Cross, or proceeding upon some distant enterprise. When discovered by Heideloff it was damaged in parts, but it is here given as entire. This composition cannot be too highly estimated: the heads are exceedingly beautiful, especially that of the female

the earlier ones. Herr Heideloff was the fortunate author of the cause of the preservation of many of the ancient and valuable details of the architecture, on his arrival at Coburg in 1839. Time and other causes had reduced the best apartments to a state bordering upon literal dilapidation—the beautiful wainscot and carvings being torn from the walls, and the Rosette room despoiled of nearly all the ornaments whence it derives its name. He begged the Duke to take means to arrest this sad decay—to re-establish this monument of the power of his ancestors; to which the Duke consented, and he was appointed to restore it. Thus all our artists who visit this part of Germany—and they are not few—must acknowledge that this is a restoration entirely according to the spirit of middle-age architecture and ornamentation.

The ancient Castle of Coburg has belonged, since 1353, to the House of Saxe. The reigning Duke, who is a lover of Art, prizes sufficiently this ancient castle in respect of its authorities, historical and architectural; and has embraced with ardour the project long entertained by his father, of restoring this ancient edifice to all its historical and artistic importance. A house of correction exists at present within its walls; but this will be soon removed, and with it will disappear the last obstacle which prevents this castle from becoming the model, *par excellence*, of its style of architecture and ornamentation.

The third cut on the same column is a keystone ornament in a vault in St. Sebald's, Nuremberg, representing the cross and the triangle mystically combined.

The smallest cut at the bottom of the column is a fragment of a decorated shelf, of the period of the Hohenstaufen, found in the ruins of the cloisters

shown to be executed. Of these there are twelve, all by Albert Dürer, and still existing in the house above mentioned. It is impossible too highly to praise these elegant works: we examine them successively—find them all of one bold, free, and harmonious character, evidently the result of that kind of adaptation on which we would insist, for richness, harmony, and variety. Sufficiently known is the great work of Dürer—the triumphal portal of the Emperor Maximilian I., and also the 'Triumphal March' of the same Emperor, by his pupil, Burgmaier. To this style



Heideloff gives the name of the "Style of the Reformation." It was adopted with an astonishing promptitude by the architects of the time, and especially by Dürer, who united the German Gothic with the Roman, which he appears not very well to have understood. This illegitimate style, in which are found the Gothic forms mingled with those of the Renaissance, was called by the French the "Style Flamboyant."

The most interesting parts of this gallery are those of which the design is purely Gothic; and



figure; and the expression in the features of each is becomingly earnest. The draperies of both are admirable for arrangement; but, again, the bridal habit of the lady is the preferable—her brow is enwreathed with the orange flower, and the rest of her attire is highly graceful. The ornament beneath the figures decorates the great front portal of the same tower, which is otherwise enriched with an abundance of splendid motives.

The knot at the top of the column in page 308 is a Byzantine ornament over a church-gate at



Neissen; in Saxony, and apparently of the eleventh century. It is accompanied by a frieze painted in fresco, and from the same interior—that of the Monastery of the Holy Rood. Ornaments of this kind are very rare in Germany on account of their destruction from frequent coating.

The beautiful rosette following this is one of a series taken from the apartment called the Saloon of Rosettes in the ancient Castle of Coburg. These ornaments, which are of the fourteenth century, have been removed and replaced by others—new, but in design exactly like

of the Monastery of Reinhardtsbrunn, in Thuringia, three leagues from Gotha. It is in the Byzantine style, as are generally the ornaments of this monastery, which is celebrated for containing the tomb of Louis Count of Thuringia, called the Leaper, a drawing of which is given—not that tombs come within the plan of the work any farther than it may be necessary to record their ornamentation, which was often by no means commonly sepulchral. This tomb, with several others of great interest, is in the open air, near an old chapel; but, as this is about to be replaced by a church in the Byzantine style, these monuments will of course be placed in the interior. This tomb is very tastefully decorated in the style of the eleventh century, in solid and durable stone, a little damaged at the base, which bears an inscription in memory of the Count.

The upper cut, page 309, is a relief decoration on the outside of the Murrhard Cemetery church. Its richness reminds us of the acroteries of ancient balustrades. The relief is about two inches and a quarter, and shows the bold and elegant style of the thirteenth century. It is skilfully executed in grey sandstone, and served to fill the arch above a doorway now destroyed.

The two rich and beautiful designs which follow on the same page are the ornaments of a balcony in front of the house of Herr Gessler, at Nuremberg. Although it is not in the plan of the work to admit designs subsequent to 1520—because since that time the relics are by no means comparable to those of a date antecedent—yet it had been impossible to have excepted the works of Albert Dürer, by whose hand these designs have been

artists will esteem themselves fortunate in possessing these, since they especially have been selected. The house which supplies these admirable designs is one of the most ancient in Nuremberg, and is recorded to have been successively the property of several patrician families. In 1507 the house was purchased by Catherine Floker, the widow of a rich merchant, and sister-in-law of the Councillor Floker. This opulent family were formerly possessed of extensive influence, and among whom were many patrons of Art. Dürer, who resided at no great distance from them,



was intimate with them; and Catherine Floker, after having seen his great work already mentioned, charged him with the decoration of her house, which he accordingly executed according to the inscription on the base of the balcony.

The first cut on page 310 is a fragment of a stone gallery in the monastic church of Blaubeuern. It is in the German-Gothic style, and accompanies fragments from the celebrated tomb of St. Sebald, after a drawing by Veit Voss, in the possession of the author, which serves to illustrate the character of this celebrated artist, and to show his participation in the execution of St. Sebald's

sepulchre. All the artists and connoisseurs who examined the works of Peter Vischer in their different styles and manners were often led into error, and ascribed many objects to him which, though bearing his monogram, were certainly not executed by him.

The ornaments represented by the second and fourth cuts (page 310) are copied exactly from a kind of gallery, in the house of Herr Welbinger, member of the town council of Nuremberg. It has long been considered, and is still generally believed, that ornament of this kind is not susceptible of variation, and that the forms, although slightly modified, are yet the same. This opinion is, however, altogether erroneous, as is sufficiently proved, as well by the abundant ornamentation of houses in other parts of Germany, as of those of Nuremberg, which show to what extent the ancient architects could carry their well pronounced varieties.

That in the centre of the same page is a fragment of beautiful pierced foliage from the oratory of Count Eberhard, of Wurtemberg, in the ancient Church of St. Armand at Urach, before he removed to Stuttgart in consequence of the treaty of Münsingen. It is of the finest oak—of high value, and one of the most beautiful relics of these times. This throne-like oratory was constructed by order of Count Eberhard four years after his return from Palestine, in 1472. In 1474 he married Barbara, the daughter of the Margrave Louis of Mantua, which, perhaps, accounts for the representation of the Saints Barbara and Peter in the oratory—the former being the patroness of his consort, and the latter in commemoration of his journey to Rome. The subject of the bas-relief in front of the oratory is curiously selected, as representing Noah in a state of drunkenness, and sleeping in a tent amid vine-leaves, both his eldest sons covering him with a garment, and his youngest mocking him. It is not known what may have induced Count Eberhard or the artist to select such a subject, but it is supposed to allude to the intemperance of the times. The whole is a masterpiece of ancient German carving, full of variety; and it is only to be regretted that it is in such an imperfect state in the upper portion, where many of the lofty decorations, together with those in the coat of arms, &c., are deficient. It is understood that the authorities of Urach are about to restore this relic.

The last is a fragment of a frieze, eight inches high, in a beautiful chapel attached to the monastic church of Alpirspach, upon the Kinzig, built by the Hohenzollern family, a member of which presided over this house as first abbot. This curious ornament is undoubtedly a relic of the best period of early German Art.

The remains and edifices that contribute to the collection are the most celebrated in their style in Germany—as, for example, there are of the twelfth century, capitals and other fragments from St. Sebald's, at Nuremberg; and similar portions from the churches of St. Lawrence, St. Martha, and other churches in the same city. The Cathedral of Bamberg also supplies numerous examples—this edifice is of the eleventh century—as also do the monasteries of Murrhard—of Lilienfeld, in Lower Saxony—of Heilsbronn, in Bavaria—the Cistercian House of the Holy Cross, at Vienna—the Benedictine House of Loch—that of St. Norbert, &c.

It is enough to consider the works of the ancient architects, as we have shown, to be convinced that not only were the arts of varying and reciprocating known to, and extensively practised by, them, but their works that remain to us show with what perfection they could harmonize all objects of which they availed themselves. If these relics be not possessed of rare qualities, why do we stay to admire them, while we pass without notice the comparatively tasteless embellishments of modern architecture? The examples which we present are of a character to show in some degree the method of designing pursued by the ancient masters. It was evidently that of harmonized modifications; and this we would most earnestly recommend to all who would excel,—and, if conviction of this be wanting, it is only necessary to consult this work of Heidehoff, in which may be found a mine of inexhaustible wealth to all who profess decorative Art.

It has long been sufficiently obvious that, whatever be our powers in the other branches of Art, if we rely entirely upon ourselves for decorative taste, our labours will advance us but little. To the publisher, J. A. Stein, of Nuremberg—and

other German publishers, who have so extensively circulated many valuable works of this kind—all branches of Art are indebted for the essential benefits derived from those best auxiliaries to study and ultimate improvement—the best copies of the best examples. It is, therefore, highly desirable that this work should find among ourselves the extensive circulation that its merits have procured it on the Continent, since within ourselves, we have nothing so well calculated to forward an elegant taste in Art, as applied not only in its own legitimate circle, but also to the entire circle of useful production.

THE PAINTER'S GRAVE.

By Mrs. S. C. HALL.

THE Island of Bute is at the "opening out" of the Frith of Clyde; and, although neither so wild nor so grand in character as Arran or others of its majestic neighbours, it is still abundantly rich in the picturesque. The northern portions are as barren and rocky as those whose delight is in "rough scenery" can desire; but the southern sides are fertile—have been cultivated with care and considerable taste—and in any other locality "Mount Blair" would be elevated from its rank as a "hill," to the dignity of a "mountain." The air is deliciously soft and mild, differing essentially from the sharp atmosphere, which pierces "the sassanach" with cruel keenness—no matter how well shielded he may be—while wandering along beautiful glens, or by the sides of cloud-wreathed mountains "farther north."

Rothsay, the capital of this charming island, lies in a lovely bay. On one side are the Kyles of Arran are seen towering over the green and fertile hills. Roads diverge in various directions, vying with each other in interest; but our favourite walk winds by the water's edge towards Ascog—a place of silent and quiet beauty, somewhat more than two miles from Rothsay. The road is overhung by a line of rock, in some parts bare and rugged, and in others thickly covered with trees, shrubs, and wild flowers, here tangled together in the wildest luxuriance, and a few yards beyond formed into natural parterres. At intervals, the scenery is tamed by elegant and well-built villas and cottages, of greater or less pretension—some exceedingly ornate, others of a more retiring character, nestling against the rich and sheltering hill; while on the opposite side the waters of the all-beautiful Clyde rush boldly around the masses of rock, which Time, the disturber, has hurled from the heights above. The climate is so genial that shrubs and plants grow in Bute that are quite unknown in any other part of Scotland, except in greenhouses; here they flourish in full health and vigour along the winding paths that lead to the hill-top.

But there is at Ascog one object, of simple yet deep interest, which it will be well to visit, to learn a lesson and to offer a tribute—a lesson on the uncertainty of all earthly hopes, and a tribute to the memory of one whose career, uncertain and varied as it was, deserves to be recorded with sympathy and respect.

On a point of rock jutting out into the water a Kirk has been erected in connexion with the Free Church of Scotland. The spot is exceedingly picturesque; and the church, destitute of everything like ornament, or even design, is rendered interesting to the stranger from the dignified solitude of its situation. The Scottish churches present such unpromising exteriors that it is well continually to call to mind the holy purposes which "beautify within;" but, plain as the little church of Ascog is, there are few who would not look at it twice, so as to be able to recal to memory a place hallowed by deep and earnest prayer, standing like a sentinel on the firm-set rock. It is intended that a burial-ground shall surround this place of worship; at present the graveyard has but one occupant; on the western side, against the outer wall, and looking seaward, a stone tablet has been erected, bearing the words, "MONTAGUE STANLEY:" this is enclosed within an iron railing, marking off the lonely grave.

"And who was Montague Stanley?" He is well remembered in Edinburgh—well remembered in the best meaning of the word; there are many who, when they hear the name, will re-

member a fine young man, distinguished, but a very few years ago, as an actor of the most gentlemanly and prepossessing appearance, valuable to the manager of the Edinburgh Theatre in various ways, for he possessed much dramatic taste, and his conduct and character were alike respected. He was the personification of enjoyment, standing well with the world, and the world with him; united to a worthy love—worthy of all the affection he bestowed. Let no one sneer at this—from an idea that the wear and tear of theatrical life leave no quiet spot wherein the best and purest affections of our natures may be cherished; let no one believe there are human creatures set apart, by a profession, from high and holy feelings; let them rather seek to discover the golden links which, however concealed by circumstances, bind us firmly—in the midst of needed labour to which we are called—to what is right and true.

Mr. and Mrs. Stanley found that constant exertion, not only in, but out of, their profession, was necessary to meet the claims of a young family. Mr. Stanley never suffered his wife to appear in public after her marriage; but she was considered a successful teacher of the graceful art in which she excelled, and had dancing classes at her own house; while her husband occupied the hours between rehearsal and performance by teaching elocution and drawing. Drawing had long been the delight of his leisure moments; the handsome Montague Stanley rapidly gained a local celebrity, and his landscapes became annually exhibited in Edinburgh. His fame was at its zenith, when, urged by conscientious scruples which for some time had disturbed his tranquillity, he withdrew from the stage, and applied himself altogether to teaching and painting. His family increased rapidly, and his labours were redoubled; his friends told him, as friends generally do, that he "worked too hard;" that he must "take care of himself," and "abridge his hours of toil;" that it was a pity he left the stage; that he could return to it, and labour less; that it was a certain income, while teaching and the sale of pictures depended upon the taste or caprice of others. But he was not one to do what he considered wrong, because it militated against his interests. He had learned to believe that his former profession was at war with his duties as a Christian, and he turned from it, not when his fame was diminishing, or his manly beauty was on the wane, but when both were in their zenith. Thus he proved the strength and truth of his moral character: and the Scotch are a people ever ready to appreciate both. He had abundance of occupation, but his health rapidly declined, and those who loved him best began to fear that his days were numbered. Early in the past year he went to the Isle of Bute, where the mild and genial air is highly recommended in cases of pulmonary disease; but the complaint, the pestilence of the British Isles, had seized upon him with its most tenacious grasp; and, after much suffering, he found a grave in the place where he had hoped to have been restored to health and strength. The love and tenderness of his wife and children were with him through all his exertions; but it needs strong faith to look from a dying bed into the faces of tender children, and know that they are left to struggle through the waters of life with slender help; it needs strong faith to do this, and yet say, "All is peace." After her husband's death, Mrs. Stanley collected and sent on to Edinburgh the pictures and sketches that were the memorials of his genius, hoping to realize something by their disposal; but, most unfortunately, the carriage by which they were to be conveyed from Glasgow to Edinburgh took fire, and the paintings were either destroyed or so injured as to be unfit for sale.

Those who know the painter's widow speak in terms of admiration and respect of her amiable qualities and numerous accomplishments; and she is now anxious to establish a school in the Island, where she continues to reside. Nothing can be more thrilling than the contrast between the early and the latter days of Montague Stanley: the glittering lights, the loud applause, the admiration that never fails to attend upon personal grace and beauty, either in man or woman—all that excites the passions, or fevers the imagination—were present with him in his youth; and these, as he grew older, were exchanged for the intense and lonely labour of the studio. Instead of the stirring sounds of clapping hands, he had

the smiles of his children and the quiet affection of his wife; his fine taste and tender nature appreciated these blessings; but they were to give way in their turn to the certainty that he should never aid them to battle with the strife of life, and that his *future* must very soon deepen into *eternity*. On his death-bed, we have heard, he desired to be buried in the churchyard of Ascog,—within sound of the waters of the Clyde. And a fitting spot it is for a painter's grave—so solitary, and sublime in its simplicity: you can hear the preacher's voice and the deep chant of the sacred psalm from within, while the waves ripple beneath, and the shadow of the seabird's wing passes as transiently as the sigh of childhood over the raised sod. And as you gaze thereon, the fever of life's anxieties becomes subdued; the deceptive veil is lifted, even as the mist rises from yonder mountain; and the reality of revealed truth becomes more and more distinct. The imagination takes a higher and a loftier range: in proportion as it is elevated, it is purified; and the beauty of the material becomes blended with that of the eternal world.

Feelings such as these crowded upon us as we contemplated the simple tablet which bore only the painter's name; and, so softly did their footsteps fall, that we fancied we were alone, until some little children, dressed in the deepest mourning, arrested our attention by a few words whispered to each other, while they looked earnestly at us. Another glance, and we saw they were accompanied by their mother,—one little creature, not able to walk without the assistance of its parent's hand, looked lovingly and smilingly into her sad face,—HER gaze was fixed upon the TABLET.

There is something sad beyond all description in seeing children dressed in deep mourning; it contrasts wofully with their young fair faces; it tells far too plainly of their early acquaintance with the most bitter trial incidental to humanity, and that they have already learnt a bitter lesson as to the uncertainty of life;—but to see so many, little more than infants, accompanied by one parent, crowding round the grave of the other, was yet more full of sorrow—we could no longer remain, or intrude upon a scene so sacred in its nature. We quitted it with the conviction that the grave could not be called "solitary" while those the Painter dearly loved bedewed it with their tears!

WESTMINSTER BRIDGE, AND CONTINGENT IMPROVEMENTS.

As the new Houses of Parliament advance towards completion, a question arises as to contributing to the effect of the architecture by the most judicious plans for the improvement of the contiguous localities. As these ameliorations must be considered in direct reference to the site of the bridge proposed to succeed the present Westminster Bridge, this contemplated bridge becomes at once the key of all operations. In the select committee of last session it was proposed that, "if Westminster Bridge should be condemned as insecure, a new bridge should be constructed on another site." This is a proposition easily made in a select committee, and the manner in which it was put would lead to the inference that it was hastily made—that is, that, although the removal of the present bridge has been long publicly canvassed, the site of its substitute has not been sufficiently considered, although upon this so much evidently depends. Before us lies a pamphlet entitled "Metropolitan Bridges and Westminster Improvements," in which it is observed, "The vast and rapidly-increasing traffic from the counties of Kent, Surrey, Sussex, and all the great community formed of the several parishes of the Borough, requires two distinct and commodious lines of communication with the west end of the town—one from St. George's-road, Lambeth, to the lower part of Westminster, Chelsea, Shaftesbury-terrace, Vauxhall-road, Pimlico, Grosvenor-place, Eaton and Belgrave squares; the other in a direct line from the Obelisk or Elephant and Castle to Hungerford, Scotland-yard, Whitehall-stairs, or Northumberland-street, where a commodious carriage bridge should be built, instead of the unsightly, comparatively useless, and perhaps dangerous foot-bridge suspended there." For the removal of

the existing bridge many strong reasons present themselves. Perhaps the best of these is its tottering insecurity, which is readily traceable to the manner in which it was constructed. Mr. Charles Labelye was the architect, and it was built towards the middle of the last century. The foundations of the piers were constituted of courses of stone laid in caissons, which, being conducted to their proper positions, were then sunk upon the solid bed of the river, which had been prepared for their reception by the removal of the river deposits; and upon such infirm foundation was raised the superstructure, which since its erection has continually required repair and support. Before the bridge was even completed it was found necessary to rebuild two of the arches, which had settled in so far as to give rise to apprehensions of their falling. This settling was observed in May and June, 1747: it was at first slight and gradual, but in a month the sinking became so rapid and alarming that it was thought necessary to remove the balustrades, paving, and part of the ballast from the pier and the adjoining arches. But to those labouring arches this afforded no relief, since they fell from their semi-circular figure by the continued settling of the pier—fissures appeared, stones were rent and fell from their places, and the mischief was only arrested by the rebuilding of the arches. Without in anywise adverting to the insufficient method of construction, it is surprising to see how entirely the probable changes in the currents of the river from remote causes have been overlooked. Such changes have occurred from causes not contemplated when Westminster Bridge was erected. These have evidently been sufficient to affect the stability of the structure; but whether they have or have not done so, the possibility of such a result should have been provided against. The removal of old London Bridge, and other alterations affecting the currents, have exposed the defective method of construction, as since that time the subsidence and its effects have been more apparent. To stay the progress of destruction no expense has been spared: the weight of the superincumbent material has been reduced by many thousands of tons, and other projects of relief and support have been in every way devised and carried out, until the resources of ingenuity are exhausted. After the entertainment of this problem for now a century, within a year or two, recourse must be had to the simplest solution. It is in the foundation where the evil lies; and the question has been asked in Parliament whether it were better to continue the expenditure of vast sums of money on this bridge, or to build a new one. It has been proposed, we believe, to harmonize it with the Parliamentary Palace; but the site is now objectionable, and it were impossible to give stability to it in any shape. It is clear that a bridge must exist in the immediate vicinity of the Houses of Parliament; and one bridge will not be found sufficient if public convenience be consulted, and the future changes in the metropolis progress at the ratio of the last twenty years. What bridge soever be constructed near the Houses of Parliament, it is to be hoped that it will harmonize with them and contribute to their effect; and the expression of such a hope is by no means unreasonable, since more than one of the recent public edifices are anything but creditable in design. A bridge in the vicinity of the Houses of Parliament may be made to enhance or detract from their effect; and, since there is a question of a new structure, it should subscribe to the character of these buildings, and at the same time be so situated as in nowise to interfere with them. This would not be answered by a structure on the present site; and, if a site be chosen upon the other side, another bridge becomes immediately necessary at some point near Whitehall. If it be determined that the new bridge shall not occupy the position of the present structure, there will be no reason for a change of site at all, unless (supposing it on the same side of the Parliamentary Palace) it be built at such a distance as to render available the area opened by the river. If a site be adopted immediately south of the Palace, the architecture will of course assimilate, and a most imposing effect will be produced. In the latter case, one of two points remain for the construction of another bridge—that is, on either side of Northumberland House, considered with reference to the facilities of obtaining approaches. This, assuredly, is the time for the entertainment

of the subject, since so many projects for improvements have been laid before Parliament. Among other bills, public and private, is one, it appears, for the widening of Hungerford Suspension Bridge, and adapting it for carriages—a project which, for a metropolitan suspension bridge, should never be countenanced. If the late accident at Yarmouth had never occurred, the objections to such a bridge in London or in any populous city were not less strong. Much may be said on the subject of perfect construction; but these bridges are never secure against accident under an extraordinary strain; and to such they might be subjected at any time in a very few minutes in the heart of such a population as lines both sides of the river, without taking into account the crowded thoroughfares in the immediate vicinity. Other important propositions, which should be considered in conjunction with the site of the contemplated new bridge, are, that for opening a direct communication between Lambeth and the lower part of Westminster, Shaftesbury-terrace, Eaton and Belgrave squares, and that for forming a street between Buckingham Palace and the Houses of Parliament. The writer of the pamphlet to which we referred above* exceeds the license of the act of Parliament in the sweeping views which he takes of the necessary improvements; of which, however, it must be said that their realization would tend incalculably to embellish a quarter of the metropolis which, but a year or two since, was still deemed beyond the reach of every measure of purification. It is proposed that,

"From the Westminster end of Lambeth Bridge, a street should be opened to lead directly to Shaftesbury-terrace, Eaton and Belgrave squares, &c.; another by the river bank to Victoria Tower and Whitehall, passing between Westminster Abbey and the Parliamentary Palace.

"Entering the Court end of the town by this magnificent portal; St. Margaret's Church removed, in conformity with the unanimous recommendation of a select committee; the Halls of Court located, as they ought to be, in the immediate vicinity of their several fairs; the western face of the quadrangle, by which, according to the present design, it is intended to enclose Westminster Hall, set back, to give greater space between it and Henry VII.'s Chapel; Parliament-street widened, by removing the block of buildings between it and King-street; Downing-street finished, and the Board of Trade completed, a majestic communication would be formed, between the Regal and Parliamentary Palaces; and, if Whitehall-street may not or cannot be straightened throughout, those buildings should at least be thrown back, which, on approaching Trafalgar-square, obtrude, more immediately on the left, to destroy its symmetry.

"First, let it be determined where new Westminster Bridge is to be placed. If on the present site, no credit will be done to the public taste; the beauty and effect of the new Parliamentary Palace will be spoiled; and very inadequate provision made for the public convenience. If on any other site, none appears so convenient as that which has been suggested. In this case a new street should be made by opening Wood-street and Great Peter-street, leading clear of Westminster Bridewell, to Shaftesbury-terrace. A communication between the west end of Westminster Abbey and Buckingham Palace would, no doubt, be a very important improvement; but it may well lie over for a more convenient season; never taken in hand, it is obvious it should be executed, by enlarging and improving Tothill-street and part of York-street, entering St. James's-park, near the Stationery-house. With respect to a communication between Buckingham Palace, the Houses of Parliament, and Westminster Abbey, for state occasions or national solemnities, no more magnificent street can be formed, than that which, from the Horse Guards, leads by such a street as Parliament-street might be made, to New Palace-yard, opened by the removal of the south side of Bridge-street, thence to the Cathedral, or to the Parliamentary Palace.

"These great works may evidently be combined in a manner to accomplish, with some modifications, the intentions of their several projectors; and at the same time promote the general convenience of the public, embellish and improve the capital of this great country; and these suggestions have been thrown out, to endeavour to draw attention to the general subject, before anything be decided with respect to the abstract merits of either of the projects taken singly."

To what extent soever the changes may be carried, they must be carried out subversively to the Abbey and the Parliamentary Palace. In working out the details of a plan so extensive, many considerations must present themselves, and not the least would be that of procuring inhabitants for houses of a certain class, in a neighbourhood which could not be so entirely purged as to render it unobjectionable.

* "Metropolitan Bridges and Westminster Improvements." T. and W. Boone, New Bond-street.

THE ANCIENT MARINER.*

THE utmost amount of impressive sentiment and the least effect in execution are combined in the works of Flaxman; for he, in three or four rapid lines, expresses more than the most merely laborious draughtsman that ever lived. It is from the absence of creative power that so great a proportion of the attempts to range up to the standard of pure poetry fall short—infinite more than from a want of drawing. Having met with an example of rare powers of mind exhibited in the "ILLUSTRATIONS of Coleridge's Ancient Mariner"—a work far too little known—we feel it not less a pleasure than a duty to devote some space to a notice of it. The public voice is assumed to be infallibly oracular with respect to works of Art; but assuredly popularity is not in all cases the criterion of value. The series was published some years ago by a then young publisher in Edinburgh, to whom the ill success of the speculation may have been, at that time, a serious and embarrassing evil. Upon his shelves the major part of the edition has remained ever since; an accident enabled us to make acquaintance with it; and we trust that our enjoyment as well as our surprise may be shared by some of our readers.

The work contains twenty-five etchings, presenting a *mezzo-terminus* between outline and more finished drawings, forming a folio volume, and preceded by the poem itself. They are termed "poetic and dramatic scenes;" but the latter epithet we reject—they are conceived in the true spirit of the mystic verse, which they approach so nearly as to be far removed from the dramatic in Art. Glad are we to escape from our hackneyed highways to any untrodden oasis, with such a guide as the author of these sketches—

"Nam facile credimus plures esse naturas invisibiles, quam visibiles in rerum universitate. Sed horum omnium familiam quis nobis enarrabit, et gradas et cognationes et discrimina et singulorum munera? Quid agunt? Que loca habitant?"

The Mariner is made to narrate his share of his awful experiences as if Coleridge, while writing, had trembled under a conviction of his text; and the striking passages of the poem Mr. Scott realizes with such a feeling as if he had drunk at the same inspiring fountain with the poet. The first plates of the series show the Ancient Mariner stopping the wedding guest and commencing his fearful history. The first composition from the narrative is 'The Spirit of the South sending forth the Albatross as a Sign of Peace to the Ship,' in which there is much sublimity of conception; but it is injured in the execution, inasmuch as those parts which should retire are made out more decidedly than the nearer parts. The spirit is seen in the clouds, high above the icy sea, watching with benign aspect the flight of the unfortunate bird. In succeeding plates the albatross is shot by the Ancient Mariner; the crew aver that he has destroyed the good omen, but afterwards spurn the dead bird, which is shortly avenged by the suffering of the crew from heat and thirst. Here commence the spectral horrors of the story, and they are followed out by the artist with appalling fidelity:—

"Water, water—everywhere,
Nor any drop to drink."

But the group of dying wretches so painfully represented are far outdone by succeeding scenes. The Mariner proceeds:—

"I bit my arm, and sucked the blood,
And cried, A sail!—a sail!"

And the spectre ship approaches, with the two figures—Death, and Death-in-Life—dicing for the crew. The ship is represented by the skeleton timbers of a vessel, with the two figures seated, and playing with dice, with wild gesticulation, on a coffin lid. The following plate represents the spectre bark shooting off, and already a speck in the distance, while a vast figure is seen partly in the sea and partly in the sky. The crew, four times fifty in number, die in rapid succession, and, after hearing them drop heavily on the deck, the Mariner describes the passing of their spirits:—

"The souls did from their bodies fly,—
They fled to bliss or woe."

* "The Rime of the Ancient Mariner." By Samuel Taylor Coleridge. Illustrated by twenty-five poetic and dramatic scenes, designed and etched by David Scott, Member of the Scottish Academy of Painting. Published by A. Hill, Edinburgh.

This passage supplies a composition in which is seen the Mariner seated on the deck with the albatross yet tied round his neck; for the crew had fastened the dead bird to him, to mark him as the man who was the author of their dire fate. Intense despair is pictured in his countenance, while his shipmates are dying around him, and their souls are seen rapidly fitting past. At length all but the Mariner are dead, and he is surrounded by stark and hideous corpses. He is crawling on the quarter deck—near him is his fatal cross-bow, and the albatross yet hangs from his neck. A fearful distinction is made out between him and the figures by which he is surrounded; and a striking feature is the steersman, who has died at the helm, and lies doubled up over the tiller. He then blesses the creatures of the calm, and the spell breaks. He is here seated on the bulwark; and the albatross is seen falling from his neck into the sea, which is alive with the creatures he describes. The curse being mitigated, he sleeps, still surrounded by the stiff and lank limbs of his shipmates. When he wakes he is refreshed by rain, which descends upon him from the towering clouds. The next plate is powerful to a degree, showing the Spirit of the South moving the ship onwards. The spirit is represented in the depths of the sea below the ship, the keel of which appears in the upper part of the composition grasped by the figure, which describes the exertion of urging the ship forward. They make way, and the dead men rise again to their wonted work; the pilot resumes the helm, and the others betake themselves to their accustomed ropes. But

"'Twas not those souls that fled in pain
That to their corpses came again,
But a troop of spirits blest;
For when it dawned they dropped their arms,
And clustered round the mast."

When the Spirit of the South Pole departs, the angelic spirits conduct the ship at a supernatural rate. The ship is seen in the distance, and the vengeful spirit is seen in the water; while above appear the benignant spirits presiding over the course of the vessel. And in the next plate the Mariner sees his native land—he stands upon the deck wringing his hands, while the ship sails onward towards the shore. The Mariner describes the sinking of the ship, and says of himself—

"Like one that hath been seven days drowned,
My body lay afloat;
But, swift as dreams, myself I found
Within the pilot's boat."

The Mariner, the Hermit, the Pilot and his boy, are then seen in the boat. The Pilot has fallen in terror in the stern sheets, while the Hermit prays, and the boy goes mad.

Of this series of illustrations it is impossible to speak in terms too eulogistic. They are markedly original in conception, and extremely independent in style; they are distinguished by forcible description, and by no means debilitated by that extreme anxiety for prettiness which is so prevalent in outline composition. In fine, we cannot compliment them more highly than by saying they are in every way worthy of the poem.

We know nothing of the artist except from this unquestionable proof of large capacity, delicate imagination, and amazing vigour; yet he has designed and painted much that we—in common with the mass—have entirely overlooked; his works have lacked those inviting qualities which, like the polish of the quarry stone, show at once the value and beauty of the material. For much of this he is himself to blame; but we may not excuse our own omission to examine more closely into that which the rough coating had hidden from casual glances.

He is one of the few who perseveres in cultivating the higher faculties of the mind, although no reward comes to him except the respect and admiration of those—limited in number and powerless for recompense—who can appreciate the genius that shuns applause, and is content to

"Live laborious days,"

upon the hope of an hereafter.

It is surely to be lamented that such men keep so far aloof from the world's ways; courting neglect too fervently; and living infinitely too much upon their own proud hearts. Yet who will refuse respect to intellectual strength that scorns to grapple with things a pigmy may overcome!

CORRESPONDENCE.

OLD MASTERS AT THE BRITISH INSTITUTION.

SIR,—The annual Exhibition of the Works of Old Masters at the British Institution being now closed, I wish to address a few words on the subject through the medium of your pages. I am greatly at a loss to discover any beneficial influence it could have on the advancement of the Arts in this country: for, with the exception of the Raffaele, and perhaps the two Holbeins, there were no works of that high class of excellence which could in any way be instructive; the Italian pictures were particularly low in scale; and for every other specimen collected, the National Gallery, small as the collection is for a nation like England, is of infinitely greater utility than this limited gathering.

When this Exhibition was first instituted, we had no National Gallery in existence; and it was offered, as a kind of compensation for the want of it, to enable artists and students to contemplate the great works of the Old School. This evil is now removed, and gratuitous admission is enjoyed by every one to study some of the grandest performances in painting existing. If the Directors of the British Institution had really at heart to confer benefit and knowledge on the British School by their undertaking, could they not strain their liberality, and give a free admission to every artist who contributes to the London annual Exhibitions, instead of exacting a shilling for each visit one may be disposed to pay for the purposes of study? I, for one, have paid my shilling this year; and I am content to say I have had my value in the view of the only great work there—the Aldrobandini Raffaele, and in renewing acquaintance with some old favourites by Callcott. But what good can it be to look at such pictures as the Van Eck, H. de Bles, Q. Matsys, and the Holbein? Do the Directors wish our painters to produce such things as these? They may be curious or antique, or even original; but to offer them as objects of imitation is quite a farce. There were two small pictures of 'Goats' and 'Deer,' called Wouvermans; I suppose they were placed for the improvement of a school which boasts of E. Landseer. The same may be said of the greater part of the specimens here placed together, which were either so blackened in shadows by time, or obscured by dirty varnish, as to have become unfit subjects for imitation, even if they were not of a very mediocre quality altogether.

The real effect of this Exhibition appears to be, to collect sundry shillings to defray salaries, expenses, advertisements, &c.; while the consequence seems to be, as you have frequently exposed, to give some of the pictures a false importance, with a view to enhance their pecuniary worth—a circumstance always dwelt on when they come at last to the auction-room; and another certain evil is, that the greater part of the copies made from the old pictures, left for the purpose after the close of the public exhibition, are transferred to the picture-dealers' hands, to be cooked into originals for country gentlemen.

Your obedient servant,
AN ARTIST.

PRICES OF ENGRAVINGS.

GENTLEMEN,—Having been for several years a subscriber to the London Art-Union, and a constant reader of your monthly journal, I shall feel obliged by your allowing me to occupy a small portion of your October number with a few remarks on the high prices charged for engravings from paintings by modern artists.

My attention has been more particularly directed to this subject, in consequence of the recent exhibition, in my native town, of two celebrated works of Art, viz., 'The first Reading of the Bible in Old St. Paul's,' by George Harvey, Esq.; and 'Prince Charles and the Highlanders entering Edinburgh,' by the late Mr. Duncan: from both of which engravings have been taken; but the prices charged (three and four guineas for prints) have placed them totally out of the reach of all but the wealthy.

The expense of producing such engravings must, no doubt, be great, especially when the high talent of the artists engaged is considered; but, when we reflect what a great number of good impressions can be taken from steel plates, I think the interest of the publishers would be best served by offering valuable engravings at such prices as would enable the middle classes and respectable artisans to become purchasers to an extent that would equally benefit all parties. Had the two beautiful engravings I allude to been published at one guinea each, I have no doubt but the spirit and good taste of the admirers of the Fine Arts in my native town would have been shown by a long list of subscribers.

SHEFFIELDIENSIS.

[We trust correspondents will bear in mind that it would be unjust to our readers to insert communications interesting only to the writers. To questions more directly private, we are willing to take the trouble of sending private replies—but we cannot consent to occupy for the benefit of one the space that belongs to many. We receive a large number of letters which we regret to leave unnoticed: we hope our silence will not be construed into discourtesy.]

ART IN CONTINENTAL STATES.

THE EXHIBITION AT MUNICH.

As this capital has long since been termed the seat of the Fine Arts, considerable expectation was entertained of what would be exhibited there in 1845, after an interim of seven years. The Royal Academy invited every artist of the civilized nations—but only a few have contributed, either on account of a collision with other exhibitions, or from reasons which contradict, in a great measure, the high encomiums which now and then are so extravagantly lavished on the glory of our modern Athens. Even the most distinguished artists, residents in Munich, have withheld their works or have sent an excuse. It is also known that very few works can be disposed of at Munich; for, with the exception of the King or a very few private persons, nobody encourages the Fine Arts by a ready purchase of the respective works of Art. It is also stated that the Academy made blunders in their invitations. Thus, the Exhibition was deficient in number, but not so in quality, which, on an average, and considering the eminent works, is almost bordering the climax of excellence. But, before mentioning the details of the exhibition, we must take a view of the magnificent building intended for the exhibition of Industry and the Fine Arts. It is situated quite opposite the Glyptothek (repository of sculptures), in a similar shape, of the same length and height, and constructed in a way which enabled every artist who contributed in the erection to display his full skill and genius, either in mere architecture or in the ornaments. Our artists generally follow an idea in the construction of similar architectural monuments. The exhibition-building (*Ausstellungsgedäude*) represents a temple of Art, either of the Industrial or the Fine Arts; the principal plan of the whole, therefore, is that of the temple architecture of Ancient Greece. The style is the Corinthian, whilst that of the Glyptothek is of the Ionic order. The number of the columns (eight) is the same in both the buildings. An essential difference is the bolder elevation or rising from the ground of the exhibition-building; whereas the Glyptothek appears to be sunk in the ground. The measurements are as follows:—Height, without the gable 64 feet, with it 75 feet; the base, 12½ feet high; length 227 feet, by 80 feet broad; the breadth of the splendid portico 83 feet, by 23 feet. The height of the lofty rising columns which support the gable, 41½ feet; their diameter, 4½ feet. They are beautifully channelled, and make a bold appearance. The Corinthian capitals are splendid—almost antique, and nicely connected, by acanthus leaves and other ornaments, with the upper portions of the whole. Wherever marble could be properly applied there is a rich display of this magnificent material. The architrave has three partitions; the frieze is without ornaments, but the tympanum is rich in them. These ornaments but little allude to industry, as, when the idea of such a building was suggested, the necessity of introducing such works was not yet so evident as at a later period; but the idea of Industry aided by the Fine Arts is fully displayed. In one of your former numbers of the ART-UNION a report is given of these ornaments, by which the arts of coining, glass-staining and glass-painting, the art of casting, and the connection of Art and Industry in general, are represented. It is only to be observed, that the structure is not able to contain the works of industry of all Germany, or even of the states of the Zollverein. From the portico we enter through a massy door into the interior. The door itself is surmounted with the following inscription:—“*Ludovicus Bavarie rex has ædes fecit, artis ingenue operibus stato tempore publice proponendis destinavit, ipso die suo natali et nominali aperuit, die XXV. Augusti, Anno Domini MDCCCXLV.*” The vestibule, supported by four columns of the Ionic order, is flanked by two lateral smaller doors, which, together with the middle door of large dimensions, lead into the interior of the structure, whose chief localities are eleven exhibition rooms of different length and breadth, including two small yards; they form an uninterrupted series, and are, with few exceptions, lighted from above, simple in their construction, and affording sufficient space for the works exhibited. The lower portion of the walls is coated with woodwork, three feet high; the upper with a horizontal shelf,

from which a frieze divided by several pilasters rises to the ceiling; the colouring is chiefly green, occasionally dark red. The principal centre room is 38 feet long by 32 feet; in height, up to the lantern, 50 feet. The partitions of the frieze can be appropriated to musical performances, &c. A few corridor-like rooms are destined for the exhibition of engravings, water-colour paintings, &c. The entire space of all the exhibition walls comprises 21,683 square feet, of which only two-thirds are covered with paintings, even in the case of a very plentiful exhibition. The upper story contains the dwellings of the persons who have to attend during an exhibition. The original idea of such a structure is highly to be applauded: it will, no doubt, be imitated by other sovereigns or governments, affording not only Industry and the Fine Arts a full display of their glories, but, at the same time, Architecture an opportunity of exhibiting her wonders: for all such dwellings of Art and Industry can be by far more superior in style and simple elegance than all the gorgeous palaces of princes. This architectural monument is a masterpiece of M. Ziehlend, architect. The splendid entrance-gate is covered with a rich bronze coating from the Royal Foundry. As to the Exhibition, we found historical pictures insignificant in number, though the few pieces exhibited give testimony of high character of this prominent part of the Fine Arts. The whole crowd of the spectators collected near the magnificent representation of ‘The Retreat of the French under Napoleon crossing the Beresina in 1812, pursued by the Russians.’ This is one of the grandest compositions of the celebrated artist, which alone would secure him an everlasting fame. Grand in size and conception, it is a clear representation of the subject; it is the picture of horror, free from the disgusting or extravagant, which the French school is so frequently to be charged with. The bridge a wreck; the ever-victorious army of the French about to become likewise a wreck, and to be buried in waves, snow, and ice; all exhausted, welcoming death as a deliverer; many, prostrate on the ground, insensible to their fate, which apparently is to be trampled over by the vigorous, well-conditioned enemies, who rush on like a flood of destruction finding almost no resistance: this being more expressed on the countenances of a few French warriors who threaten death, but can no more inflict it. The looks of the enemies are fierce: their hands dart destruction into the masses of the flying army; several are eagerly searching with their lances the baggage-carts of the French, where the implements of war, fashion, and science are mingled in one confused heap; fires everywhere, either of destruction or of vain efforts to subdue the terrible effects of cold, whilst the benumbed bodies have already become insensible to the beneficial influence of heat: one portion of the bodies benumbed with cold, the other scorched or roasted. The whole army of the fugitives represents, as it were, a commonwealth of unhappy men; the commanding and the commanded are given over to the same fate—a dismal equality of state and condition; the only distinction is the remaining spark of life and vigour, which enables the flying warrior to oppose a weak resistance, or to drag on a miserable life to the confines of a happier, softer climate. In the middle of the whole rises a frostbitten, leafless trunk of a tree, with a few straggling branches—the very monument of dismay and horror, and an emblem of the decay of the proud vanquisher who was about to make the vast realms of this globe his own. The execution of this magnificent masterpiece, as far as skill is regarded, is unparalleled in every detail, and will give the times to come a glorious evidence of the skill and art of the present time. Of the same eminence are two grand pieces of Albert Adam, of Munich—‘The Battle of Raab, in Hungary, 1809,’ and ‘An Episode from the Battle on the Moskwa’ (Battle of Borodino). The great difficulty of representing modern warfare has been gloriously surmounted. The two pieces are splendid specimens of the eminent painter’s skill and genius.—A work of very exquisite character is A. Palmé’s (of Munich) ‘Ascension of the Holy Virgin,’ in colossal size, together with a small piece representing ‘The Coronation of Mary,’ executed for the Church of Schlegel, near Linz, in Upper Austria. Beauty and sublimity distinguish the head of the Virgin rising in the

glory of light and effulgence; the whole representation is simple, and in proportion sublime: the angels appear in the same character, which is so rarely the case in similar religious subjects.—‘The Entombment of Christ,’ by G. Jaeger, of Munich, was much admired for the grand character of Christ.—J. Schraudolph’s ‘St. Agnes’ is splendid. This artist will, no doubt, once become one of the greatest artists.—Cl. Zimmermann, of Munich, displays much skill and exquisite correctness in a painting representing ‘Cimabue finding the Boy Giotto drawing the Figure of a Lamb in the Sand.’ Very peculiar, but of a nice execution, is ‘The Singing of the German Bards.’—Ed. Steinbrueck’s (of Düsseldorf) ‘Smile of the Lord’s Supper,’ St. Luke, ch. xiv., is a very noble, clear, and skillfully-executed work.—Genre painting here, as everywhere else, is very rich in excellent representations. A Frenchman’s piece attracted general attention. It is Claude Jacquand’s (of Paris) ‘Conviction and Condemnation of Gipsies charged with attacking and robbing a Bishop,’—a scene of the seventeenth century. There is not the least extravagance in it—a negative pre-eminence not very common amongst the French artists: the piece abounds, on the contrary, in nature. The whole consists of three groups—at the left, of the captive gipsies; in the centre, of the accusing officer, and people looking on; and at the right, of the lord, a person pointing out the chief criminal, and of clerks, &c. The expressions of the gipsies, male and female, are striking—little horror, much indignation; and one of the principal culprits seems to treat the sentence with indignation and contempt, and to say, “You can only hang me; and what is that to me!” Only a woman expresses great anxiety for her child, but her looks evince no contrition. The gazing spectators are, in general, proud of their virtue, and look more with eagerness and curiosity than sympathy on the condemned wretches. The scene is an ancient hall, much contributing to the gloominess of what is going on. It is said that this excellent piece has been purchased by the King for his private collection of works of living artists.—‘The Confession of a Sick Girl,’ from the same collection, by Charles van Beveren, a Dutch artist, is a very good piece, though the character of the girl’s countenance seems not to be quite distinct.—Though Biard’s (of Paris) ‘Death of Jane Shore in the Streets of London’ is in the modern French style, the expression of horror of a few people appearing on the landing-place of a staircase with candles in their hands, and the countenance of the dying victim, are altogether natural; the effect of light and shadow is eminent.—Coignet, of Paris, exhibited ‘The Ruins of Paestum, in Lower Italy,’ a very good piece; it forms part of the above collection of the King. Likewise a piece of Eugene Lepoittevin, of Paris, ‘Adrian Broower painting a Public-house Sign,’ and of J. Leys, of Amsterdam, ‘A Dutch Village,’ a very fine and beautiful piece, reminding of the good old school of his country.—J. B. Maes, from Holland, attracted many spectators by his ‘Confession of a Robber from the Country about Sonnino,’ but it proved very little attractive to those who prefer simple nature to forced effects.—Eugene Verbeeck-hoven’s (of Brussels) ‘Sheep Stable’ is a good piece.—‘A Monk sitting before a Poor-box,’ in the possession of the King, is an eminent work by Nicaise de Keyser, of Antwerp.—An eminent collection of portraits attracted the admiration of the visitors. This branch of painting is, at present, highly cultivated; Nature appears everywhere connected with the *beau idéal*. Wherever Nature is violated in reality—which is so often the case in fashion and similar occurrences of life—Art vindicates her rights, and gives Nature what is due to her, and allows fancy a full scope for the development of beauty in the figures themselves, and then in the stages or by-works. A splendid specimen of this sort of portrait-painting was exhibited in the eminent and grand work of William Kaulbach, the celebrated creator of ‘The Destruction of Jerusalem.’ The portrait exhibited represents ‘King Louis I. of Bavaria, in the Costume of Grand-master of the Order of St. Hubertus’ (see ART-UNION, page 132, May). It is a full-length portrait; the King’s likeness is striking, but beautified by an ideal conception of the whole. The by-work is splendid; the figure of the King is standing before a colossal chair of state, orna-

mented with the figure of the emblematic king of the animal kingdom, the lion. On either side of the King are two pages holding the different emblems of the state coat-of-arms. The King appears to look over his realms, his arm commanding peace and unity; the pages are either struck with surprise or awe. The ideal conception, by the execution of any other artist, might easily have become a sort of grand caricature—a sort of "glorification" or "ascension" of the King; the pages trimmed with wings, in a volume of clouds, would have accompanied their saint to heaven. Only the high genius of Kaulbach was able to represent the glory of his King without incurring the suspicion of being an artist-flatterer. Two other portraits of the same artist—one representing the late battle-painter, Monten; the other, the painter Henry Heinlein—both in costumes which they wore in the celebrated masked ball of 1840, given by the King. The countenances are eminent, the accessories not less so; Kaulbach is, no doubt, one of the ablest painters of countenances. In his grand composition of 'The Destruction of Jerusalem,' almost every countenance of the persons represented is a masterpiece, and a model for the study of painting.—Of grand appearance are two other portraits of a Munich artist of eminence, Frederic Ducek. They represent, in full length, Count Arco Stepperg and his lady, in the costumes of the middle ages; the portraits being intended for a newly-erected hunting-castle in the style of the middle ages. The countenances are fully expressive, nobility united with noble-mindedness; the figures majestic, the staffages natural and tasteful.—Enthusiastic admiration was bestowed upon two portraits of the famous Bavarian painter (of Bareith), A. Riedel, residing in Rome. Several of his works have already been mentioned or reviewed in the ART-UNION, *e. g.*, 'Sacontala' (see the February number, page 56). The two portraits (heads, upper extremities, and chests) represent the likenesses of Italian females of exquisite beauty—one a Neapolitan, the other of Albano; the countenance of the latter seems to reappear in 'Sacontala.' The art of colouring and spreading the most luxuriant effect of light and tint in both these portraits—chiefly in the bright countenance of the latter—is carried to its climax; there is a transparent beauty, fully conscious of her dignity. There is an absolute absence of affectation: simple nature is diffused over the countenances; and female beauty, as it were, stereotyped. Only the purest mind of an artist could be induced to paint loveliness itself in such traces. Both these portraits are also the King's property.—J. Bernhard, of Munich, exhibited several portraits of his, *e. g.*, of an Englishman, Mr. Hudson; they are all eminent likenesses; Mr. Hudson, 'every inch an Englishman.'—Natale Schiavoni's (of Venice) fancy portraits of female characters, *e. g.*, 'Tranquillity,' 'Melancholy,' &c., and Ferdinand Schimon's (of Munich) male and female portraits, created much interest.—Landscape-painting was nobly represented; almost in all, nature appeared faithfully drawn. Chr. Morgenstern, an eminent Munich artist, exhibited two excellent pieces: 'A Moon-rising on the Banks of the Elbe, near Hamburg,' and a landscape in the character of the environs of the Starnberg Lake (near Munich). Of the same distinction were C. Ezdorf's (of Munich) 'Tyrolean Landscape,' and Andrew Achenbach's (of Cologne) 'Sicilian Landscape, with a View of Mount Etna from Aosta,' eminent colouring and delightful perspective. Henry Heinlein, of Munich, gave a testimony of his mastership in this branch of painting by a beautiful representation of 'The Western Side of the Oertles, in Southern Tyrol.'—Much admiration was attracted by the splendid representation of 'The Interior of a Teutonic Forest at Sunrise,' and Van Schendel, a Dutch artist, by 'A Market Scene by Moon and Lantern Light.'—The "last, but not the least," arrival was J. Gudin's (of Paris) extremely beautiful marine painting, 'A View near Scheveningen, in Holland.' From a residence of considerable time at the same spot of this beautiful representation, I was fully enabled to judge of the truth of this picture. M. Gudin is unquestionably one of the greatest marine-painters of the present age. (See the ART-UNION, January number, page 7, under the head of "Berlin.") There is not the least poetry in the nature of the soil represented: the Scheveningen downs are absolute prose; this spot is the least romantic in the world; but the artist has fully succeeded to

paint Nature, when she is grand, even in this sort of regions. "When the Spirit of God moves on the face of the waters," majesty and beauty then is the glory of the sea: thus the sea appears in Gudin's picture. In the west, a storm approaching; in the centre, the sunbeams working their way through the clouds, and spreading the glory of light on the broad surface; whilst in the east and towards the north the waves appear to be bordered by dense woods. On the beach a few fishing-boats moored, sequestered in a solitary spot of the globe, a pot-house, a church, and a few cottages announcing the presence of the habitations of men. An inexpressible tranquillity reigns over the whole; and the raptured eye rests longer on this representation of sequestered life than on the busy bustle of crowded cities.—A very recommendable marine painting is J. J. Schotel's (of Mendenblich, in Holland) 'Agitated Sea, with a View of the Texel.'—Amongst the architectural representations, the most distinguished were a few designs of mural decorations in a fanciful, highly spirited style, by the eminent artist, Eugene Neureuther, of Munich. His fancy is inexhaustible in works and designs which are calculated to illustrate interesting events or occurrences of real life or poetry, and to decorate books or buildings in a style which is highly superior to anything that comes under the denomination of mere fashion; he is the very man to supplant fashion by taste. From a single line—a proverb, a simple saying, a quotation of a poet—he forms a whole series of beautiful illustrations where humour, wit, and feeling are contending for the prize. If his ideas were applied to the works of industry, as far as they allow a connexion with the Fine Arts (where is the limit?), this branch of human comfort would soon be regenerated, and all the abominations of the worst style imaginable—the Rococo—altogether vanish from their odiously tasteless existence of adulteration of taste. Of exquisite beauty were Neureuther's decorations of a room or hall, the motives taken from Roman popular life. Another decoration of an open hall had taken its subject from the popular poems of an old Bavarian poet, Fr. von Kobell. The whole is abounding in humour and wit. The artist, for the purpose of better adapting his sketches to real decorations, had added a plan of the architectural spaces intended for the above decorations. The architectural specimens were of rather a common character. Glass-painting is famous in Munich; though Messrs. Kellner, of Nuremberg, may compete, in every respect, with the Munich artists, or even surpass them in some instances. There were exhibited nine splendid pieces, which attracted much attention by an exquisite colouring and perfect drawing. They were all works from the Royal Establishment, under the direction of Messrs. Henry von Hess and M. Ainmiller. Fischer's and Schraudolph's paintings were the most accomplished.—There was a great number of plastic works, in gypsum, marble, &c., chiefly in the former. All ranked above mediocrity; many representations could be placed among the most perfect in this branch of the Fine Arts. Of eminent character is 'A Girl fetching Water,' a full-size gypsum model, which was executed in marble for France; the extremely beautiful figure is represented in the action of proceeding towards the well, or fountain, loosely dressed, and thus allowing the plastic forms to appear in full beauty, and to give evidence of the artist's refined taste. Highly recommendable is 'A Venus with the Mirror,' in Carrara marble, by Peter Schoepf, of Munich. Splendid works are 'A Madonna, with the Infant Christ,' a marble relievo; and the colossal bust of M. Eberhard, sculptor and painter, of Munich, by Otto Entres, of the same city. Likewise the works of M. Widmann, of Munich, viz., 'Apollo and Coronis,' a full-length gypsum group; 'Cyparissus with the Stag,' and a beautiful marble bust, representing Jos. von Maendl, a statesman. Very fine pieces were the following: 'Magdalen, the Penitent,' by Theodore Wagner, of Stuttgart, full-length statue, in Carrara marble; a splendid gypsum relievo, 'The Infant Hercules strangling the Snakes,' a great number of busts of a great variety of persons or characters. Of considerable interest were the excellent busts of M. von Abel, Bavarian State Minister, and of the celebrated architect, M. von Gaertner.—The celebrated medal-engraver, Charles Frederic Voigt, exhibited a great variety of his best works, which, in a series of years, have been executed in commemoration of

interesting events of the kingdom or the Royal Family.—In the department of engravings, lithographs, and galvanographs, were several distinguished pieces. Two eminent Nuremberg engravers, A. Reindl and Fred. Wagner (of the latter, see ART-UNION, Feb. number, page 56), sent two excellent specimens of their art: the former, 'The Madonna with the Vase,' after a painting of Leon da Vinci, in the collection of Count Schoenborn, at Pommersfelden, in Franconia; the latter, 'St. Sebastian,' after a picture of Carlo Dolce, in the same collection. Henry Mera, of St. Gallen, residing in Munich, exhibited splendid engravings representing 'The Judgment,' 'The Nativity of Christ,' and 'The Crucifixion of Christ,'—all taken from the frescoes of Peter von Cornelius, in the Church of St. Lewis, Munich. The very able artist Charles Gonzenbach, of St. Gallen, residing in Munich, sent the following exquisitely fine engravings:—'The Bar, after a Tale of Schiller,' 'The Culpit, from Lost Honour,' originally drawn by W. Kaulbach; 'Portrait of Fr. List, the celebrated Performer on the Piano.'—Galvanography has been carried to a high degree of perfection by a young artist, L. Schoeninger, of Munich—(see ART-UNION, March number, p. 79). Several portraits produced by this interesting process—which is able to compete with engravings on copper and steel, and with lithographs—gave a splendid evidence of the practicability of this invention, which works, at the same time, at a much cheaper rate than any other sort of engraving.

THE EXHIBITION AT BRUSSELS.

THE National Exhibition of the Fine Arts in this city was opened to the public on the 15th of August, and will continue until the 6th of October inclusive. Fifteen days of the period are set apart for gratuitous admission, and on the reserved days a division is made in the price of admission, being either one franc, or half a franc: thus the frequenters are admitted in three separate classes, according to choice.

The number of works of all kinds is 846. This includes pictures, water-colour drawings, some engravings, lithographs, and numerous works of sculpture.

The collection is furnished principally, as may be expected, by the Dutch and Flemish artists; nevertheless, nearly fifty French artists have contributed works: ten Germans have also exhibited, two Italian, and only three English.

The arrangement of the catalogue is very embarrassing and troublesome. It is an alphabetical statement of the names of the exhibitors, and to each name their productions follow in consecutive order. To increase the confusion they are placed on the walls without any regularity of number, according as the size of the pictures fills the space: No. 72 is by the side of 350, and so on; therefore, in viewing the Gallery, the visitor has to find the number in whatever page of the catalogue it may chance to stand, before he can ascertain the author's name, or the subject of the work he is contemplating.

Generally, the Exhibition of this year is a satisfactory advance upon the preceding one. In Brussels its occurrence is only triennial, the intervening years being devoted to alternate gatherings in Ghent or Antwerp. These are usually of less consequence, as the artists naturally reserve their strength for the exhibition in the Capital. It is true there are now none of those great works which at times appear like so many stars, but there is a larger number of clever and agreeable pictures. The artists of standing reputation have shown great improvement, and many younger aspirants have obtained deserved success; less mannerism and a more extended variety of idea prevail.

There is besides a great change manifested in subject. The trivial, and sometimes revolting, scenes of low life, in which Brauer, Ostade, and some others delighted, are no longer portrayed in this school; and this modification of taste is a happy symptom, which it would be unjust not to notice.

To begin in due order, we will first examine the representation of historical or religious subjects: in this, the highest branch of Art, the saloon is remarkably deficient in good or even tolerable works.

Since the commencement of the long-continued peace of Europe, in 1815, the present historical painters have formed their style upon the severe classicism of the celebrated French painter, David. This renowned artist of the Empire, being exiled at the Restoration, resided and died in Brussels. He may be considered, from the pupils he formed there, to have engrafted his manner on the Flemings: it is his feeling, but considerably debased, which is the leading character of the present day, and on it has subsequently been imputed a good deal of Germanism. Therefore, a general idea may be formed of its present state.

Indeed, historical painting may be said to be left to its shifts in our days, as it receives but little or no encouragement from the public budget in most countries; nor are there the palaces of princes to illustrate, or churches to decorate. There are now but two Sovereigns in Europe who possess the desire of reviving this noble range of Art, and who really know the means of doing so.

These two Sovereigns are Louis Philippe, and King Louis of Bavaria. The energy and impulse they have given to their respective schools are grandly manifested at Versailles and at Munich. Formerly it was not only the patronage of princes that called genius into existence, but a rich and powerful clergy, as well as pious individuals who emulated each other in the adornment of religious edifices. All this having passed away, at the present day we can only expect to enjoy the concurrence of those works which are adapted to the limits of our mansions, and to the change in the manners and sentiments of modern times.

The only large historical pictures deserving of remark in the Exhibition are—'The Heroic Death of Jean Jacobson, in 1622, at the Blockade of Ostend,' by Silngensayer, a picture of great dimensions; and 'The Combat of Homer,' by Wierix, a prodigious affair of at least 35 feet by 30. Neither of these pieces soar above the commonplace platitudes of the French school. The colouring of the first is of a feeble, lugubrious tone—a faint imitation of Geriault. The latter is a strange medley of colossal figures in violent contortions, and equally violent contrasts of extravagant and timid colour.

Among the religious subjects the most important is a large picture called 'Notre Dame des Affligés,' by Navez. It is the best specimen of the Flemish school in the highest class, of which the painter may be considered its chief, having been himself for a long time a student in the atelier of David. His drawing is accurate and learned, but his forms are clumsy and destitute of grace; his compositions have all the appearance of the artificial grouping of *tableaux vivants*, and his colours ill-arranged. Yet, after all, he is looked up to as the standard of perfection now existing in Belgium. The scene of the composition is portrayed as occurring in the clouds, in the midst of which the Virgin and infant Saviour are sitting in a heavy carved Gothic armchair; various beings are in agonies of suffering at her feet, and a saint on each side imploring. All, by a singular anomaly of nature, find a firm footing upon the aforesaid clouds. None of the heads in the composition have any elevation of character, and the afflicted beings in the lower portion are hideous in grimace. It is intended for an altar-piece in the church at Charleroi.

Among the other religious subjects we may notice a 'Crucifixion,' by Mathieu. 'The Woman of Samaria at the Feet of Jesus,' by Villevoys; this is an elaboration of the German school, carefully painted and studied: the figure of Christ is very effeminate; the drapery, as well as that of two of the Apostles, who are also represented with the Saviour, frittered down into triviality; while the heads are frizzed and curled with the neatness and perfection of a Parisian coiffeur. There are some other pictures of the same kind by Messrs Gallait, Guichard, Coomans, Portails, Van Bree, Storms, Stallaert, &c. The preceding remarks will apply to the whole—being all laboured, ill-coloured, and Germanized.

We must not, however, omit the figure of a young man asleep in a boat, lying extended, with the head resting on one arm. His complexion is of the most delicate and lady-like hue; his hair arranged with extreme elegance, a slight smile on his lips; and dressed in a kind of morning-gown of fashionable style. If, instead of a boat, the figure were reclining on a couch, it might pass for the representation of some modern Adonis or Endymion. It is called in the catalogue, 'Calm in a Tempest,' and is intended to explain verse 25, chap. viii., of St. Matthew, where the disciples address the Saviour, saying, "Lord, save us: we perish." What is worse, this picture, which is painted by M. Guffens, is a commission given him by the Government. Where will they place it? Is the embarrassing question asked by the connoisseurs as they regard its singular and absurd treatment.

We have now a more pleasurable task, in noticing the really fine works, although in another class, and in which the modern school fully maintains the ancient character of its illustrious predecessors. Three pictures of Interiors of Churches, by Bosboom, are wonderfully fine. 'A dealer in Fruit and Vegetables,' by Briaux, is an extraordinary work, equal to any of the old masters in the same line—said to be sold for 12,000 francs. 'A View of the Ruined Temples of Paestum, at Sunset,' represents a gorgeous effect of colour, most elaborately painted by Calame, of Geneva. 'A Monk sitting and reading at the Foot of a Staircase,' by F. Daems, very clever. 'A Village Fête,' by E. de Bloek—an admirable work. 'La Main Chaude,' by De Bruycker, of Antwerp, a charming painter; his interiors are painted with a truth of colour, a glow of light, and a fidelity of detail that have never been excelled; in all these respects this artist's works are in merit analogous to the best performances of Sir D. Wilkie. Two cattle pieces, by De Cock, of Ghent, are very meritorious. 'Le Père complaisant,' by De Noter, one of the most beautiful interiors exhibited. The father holds a skein of thread, which his daughter, a charming girl, is winding off on a reel; the breakfast is on the table; every part of the still life is magically painted: it is a perfect *chef d'œuvre* of its class. Genisson, of Louvain, has two superb interiors, with admirable figures, the whole executed with the most delightful and powerful colour. L. Huard has a capital picture of 'A Convoy of Wounded Soldiers in the Time of Louis XV. Le Poittevin, of Paris, has four pictures, all of the highest excellence: the most capital one represents 'Seamen belonging to a Ship of Louis XIV. taking Water from a Fountain.' H. Loya, of Antwerp, has three pictures, viz., 'Renewal of Divine Service in the Cathedral of Antwerp,' 'A Kermesse,' and 'An Armourer at his Forge': these works are of the most extraordinary quality, and fully equal to anything of the same kind by the most renowned of the ancient masters; the painting of the armour in

the latter picture is almost magical. Madou, two pictures, one of which, 'The Jeweller,' is a gem of the highest quality: of its supreme merits some idea may be formed when we state that M. Niewenhuis, a dealer, has given 10,000 francs for its possession. Perhaps one of the most extraordinary and elaborately finished works ever executed of flowers may be named as 'The Vase avec Fleurs,' by Saint Jean, of Lyons: it is impossible to form an idea of its excellence without seeing it: not only does it equal the finest of Van Huisum's pictures, but is superior, if that be possible, in brilliancy of colour. It is sold for 6000 francs. Schelfout has some little coast scenes of the most perfect and charming description. The two Tschaggens have some very pretty pastoral subjects, elegantly and delicately treated. Eugene Verboeckhoven has eight pictures, chiefly cattle; they possess his usual excellencies, and, as his works are well known in England, call for no farther remark.

We have not mentioned a tithe of the meritorious pictures, *sujets de genre*, which adorn the walls of the Museum. Among the French painters who have contributed we find the popular names of Biard, H. Belangé, Dubufe, Finart, Gudin, E. Isabey, Meissonier, Schopin, Lebrun, &c. Only three names of English artists appear in the catalogue, viz., J. P. Knight, E.A., H. Mogford, and E. Hull. The first has an historical piece, the subject of which is taken from the Reformation in Scotland, when, incited by Knox's preaching, they broke to pieces and destroyed a Roman Catholic altar, with its accessories. It is very vigorous, but somewhat too sketchy and weak in colour. It is rather an unfortunate choice to exhibit such a scene in a country so essentially Catholic as Belgium. Mr. Hull exhibits a drawing of 'A Horse,' in water colours, which rivals in brilliancy the force and power of oil painting.

We pass by any criticism on the separate works of sculpture, and content ourselves with the passing remark, that it must be extensively patronised, to judge by the variety and excellence of the works. In comparison with our own, this Exhibition has greatly the advantage in the number of ideal subjects.

In conclusion, we regret very much that, with the repeated advertisements of the "Société des Beaux Arts," in the London journals, and with the facility of intercourse with Belgium, so few of our English artists responded to the invitation of exhibiting. It is much to be lamented, as it is no less strange than true that our native school is not at all known or fairly appreciated on the Continent, from the remarkable paucity of examples the foreign critics have a chance of viewing. An article in a Brussels journal, noticing the pictures of E. Verboeckhoven, praises him to the skies at the expense of E. Landseer, whom he treats as very inferior to his lauded favourite; yet probably the writer had never seen a single picture of the painter he so unmercifully abuses. We venture to hope, however, that in future our leading artists will feel a stimulus to sustain the consequence and character of British Art in the foreign Exhibitions; they have nothing to fear in an honourable competition, which will surely tend to the glory of their country, and of ultimate advantage to themselves.

[The necessity for reporting these two exhibitions fully, compels us to postpone until next month the publication of several important articles of Foreign intelligence.]

ART IN THE PROVINCES.

MANCHESTER.—We rejoice to learn that active and judicious arrangements are in progress to establish in this wealthy, powerful, and populous town a really good "School of Art;" and that this great object is about to be accomplished, not only by arousing the energies of the artists, but by the zealous co-operation of the people there. Their wealth is proverbial; their trade—the great staple trade of the kingdom—is now flourishing; it is notorious that in Manchester, above all towns or cities of the kingdom, Art is patronised—so far, that is to say, as regards liberal purchases of pictures and prints; and it is at least quite as certain that nowhere can Art exercise a more salutary, serviceable, or profitable influence, for Art can give—in many instances *has given*—a four-fold value to its productions in cotton. We are sure that "the public" of Manchester are so satisfied upon this head that it is only necessary for the artists to do what they are about to do, properly, to obtain the large support they will require, and upon which they have calculated. Let the manufacturers aid the artists, and the artists will aid them—effectually and prodigiously. During a recent visit to this mighty commercial mart, we obtained indubitable proof that a right spirit pervaded both these classes; and that it wanted only to be wisely directed to produce most beneficial effects upon both. For some time past the system pursued there, in reference to the matter of which we write, has been seriously objectionable. At length, fully impressed by the defective condition of Art in Manchester—its want of the common and

* Much of this may be traced to the exceeding exasperation of the Belgian critics at the ungenerous treatment received by their great painter in the exhibition of our British Royal Academy—a feeling in which the artists of Belgium universally participate.

necessary appliances as a profession, its disorganisation, and the mistaken and injudicious patronage under which it has laboured—the artists have associated for the purpose of forming a library and a school (antique and life). An "Exhibition" is already established there; not well managed, though the parties who have taken the onus of its conduct are, no doubt, actuated by the best and purest motives; it is singularly inefficient as part of a great educational course—nay, it may be said to be positively detrimental to Art there. And surely it cannot be disputed, that there is unquestionable incongruity and absurdity in an Exhibition existing without a School. Its tendency must be to perpetuate imitations of imitations—to cause deterioration, not progress or improvement. It is like an army without arms, or a larder without a kitchen or a cook; for, even granting that all the elements of excellence be there, they are useless, or worse: for the knowledge of previous order and combination necessary for the production of true excellence is wanting. It is to supply this absent link—to form a line (in the language of the day) which shall connect the studio with the public exhibition-room and the private gallery—that the artists have formed their Academy; and we only wonder—considering the difficulties in their professional career arising from the want of such an establishment, and the manifest advantages, both to them and to the public, derivable from the possession of a legitimate and acknowledged tribunal in matters of Art, based upon large and enlightened principles—that this object was not achieved long since. That these difficulties will be lessened there is every reason to believe; for, judging from the self-sustaining spirit and unanimity of the founders, the Manchester Academy has every probability of being carried to a successful issue. We would, however, remind the artists, that, in forming an Institution of this sort, they must not think only of themselves, nor permit their love of independence to degenerate into a false pride. They may collect a library and form a school sufficient for their own immediate wants, and support it by contributions among themselves; but an Academy of Arts belongs to the people as well as to the artists; and, though the latter may have the credit of originating, the former have a right to the merit of a share in its support. When we remember how much every branch of education is indebted to, and more or less dependent upon, Art for its successful teaching, and how, from the nursery rhymes and pictured story-books of childhood, to the illustrations of science and the records of historic facts, Art steps in between man and nature as the universal interpreter, we think it will be seen that the people, after all, are the parties who have most interest in the matter; and to them the support of it ought, in justice and in fairness, chiefly to belong. To be permanently beneficial indeed, and answer the requirements of so large and so complicated a community as that of Manchester, it is absolutely necessary that such an Institution should have a broader and firmer basis than the contributions of some twenty men. We believe it could not be in better hands—as a Directory—for the artists who compose it are known to us personally, as well as by their works—but it cannot afford the facilities for mental culture, which the public have a right to expect, without becoming dangerously burdensome to those who have undertaken it. As a mere club, its benefits must be limited to its members, because its expenses must be in accordance with their number and their means; but as an Institution of the town, supported by voluntary subscriptions, it would be able to extend its utility, and assume at once that position to which it is entitled from its very nature. As a farther guarantee for strength and permanence, a coalition is talked of between the Academy and the School of Design, upon well-digested grounds—giving to the Academy that consideration and weight which its

* The objects contemplated are thus stated in the Artists' Prospectus:—"First,—To institute a class for the study of the antique and of the living model,—the want of which has long been felt by the students and artists of this town as an insuperable bar to professional advancement. Secondly,—To collect a library for reference, comprising history, poetry, archaeology, optics, anatomy, chemistry as applied to colour, architecture, sculpture, painting, and engraving."

+ "In a town like Manchester, the manufacturing metropolis of the north, justly celebrated for its energy and public spirit, and probably the wealthiest for the amount of its population of any city in the world, it is somewhat singular that there should have been hitherto no organized or efficient School for the higher branches of Art; Dublin, Edinburgh, Liverpool, Birmingham, Bristol, and Cork—wiser in this respect, and more patriotic—have long since practically acknowledged the expediency of either aiding the artists in forming a School, or completely supporting a School capable of educating artists."
—The Artists' Prospectus.

superior social and moral influence demands; but, at the same time, indissolubly linking the minor and major branches of Art, so as to form one great School capable of developing the intellectual resources of the town and the district. * By this means might be enhanced the value of each: together both might furnish to the rest of the empire an example of enterprise and public spirit called for by the advanced state of society, and which would not be long without imitators elsewhere.

ROYAL MANCHESTER INSTITUTION.—It is gratifying to find that our anticipations have been fully realized, and that sales to the amount of £2000 and upwards have already been effected at this interesting exhibition. The Council have decided upon keeping the rooms open until the middle of next month, when such farther particulars shall be given to our readers as may, we think, be acceptable to them.

LIVERPOOL.—The Exhibition of the Liverpool Academy was opened on the 16th of September. We shall probably be enabled to visit, and report concerning it: at present we are compelled to limit ourselves to a few remarks. The Liverpool newspapers, without exception, describe it as highly satisfactory. "Altogether" (we quote from the "Liverpool Journal"), "it is by far the best ever seen in Liverpool, and entitles the members of the Academy generally—but especially their indefatigable Secretary, Mr. Herdman, by whose exertions in London, upon peculiarly unfavourable circumstances, a large portion was collected—to the best thanks of the town. Their skill and zeal for the convenience of visitors, evinced in various matters connected with the Exhibition, deserve our warmest commendation." Very important and beneficial changes have taken place in the rooms. The second and third rooms, formerly deplorably dark, are now better lighted than the principal room. This desirable object has been achieved at great expense, and reflects the highest credit on the "new management," which, as we anticipated, is working in every way well. The principal works are contributed by Turner, E. J. Herbert, Hart, Westcott, Collins, Lee, Cooke, Elmore, Eastlake, Kennedy, Lance, Branwhite, Ansdell, Müller, O'Neill, Knight, C. B. Stanley, J. W. Allen, Tennant, Linton, Herdman, Pyne, Cooper R.A., Creswick, Hollins, Patten, Gilbert, Copley Fielding, F. H. Henshaw, Howard R.A., Shayer, Clater, Frith, T. F. Marshall, Havell, Sir W. Ross, Duncan, Farrier, Wilson, Cobbett, H. Dawson, and numerous others. The Water-Colour Gallery is particularly rich, and is now brilliantly lighted; amongst other works are those of T. M. Richardson, jun., Fielding, Mackenzie, Rayner, Topham, J. J. Jenkins, A. H. Taylor, H. Warren, Miss Clater, J. Nash, G. A. Frupp, G. Dodgson, L. Price, J. W. Wright, W. Collingwood Smith, L. Palmer, Miss M. A. Sharpe, Mrs. Bartholomew, Mrs. Harrison, &c. The sales are already highly encouraging. During the first three days, pictures were disposed of by Müller, Westcott, V. Holst, Marshall, E. W. Cooke, D. Cox, J. A. Pullen, T. M. Richardson, jun., H. Dawson, C. Simms, H. Shirley, C. Fielding, J. W. Oakes, H. J. Fiddling, J. G. Gilbert, A. Vickers, A. Egg, B. Hannah, W. Shayer, T. Clater, W. D. Kennedy, R. Ansdell, J. Wilson, jun., and others.

BIRMINGHAM.—The Annual Exhibition of the Birmingham Society of Artists (which we hope to notice fully next month) was opened on Monday, the 8th of September. It has always reflected the highest credit on the artists of the district; and especially those who have had the arduous task of its management. The session has commenced auspiciously; already the private sales have exceeded £300; and, as the Committee of the "Royal Birmingham and Midland Counties Art-Union" has been considerably augmented, much serviceable aid is looked for in this quarter. Lord Calthorpe has accepted the office of President, and the Hon. and Rev. Grantham Yorke that of Chairman.

LEEDS.—The Leeds Polytechnic Exhibition closed on the 5th of September. It is to be regretted that the contributions of artists were very few in number—not more than sixty-four altogether, including drawings, and four of these were of high character. Yet the following were sold:—"View on the Seine," W. Carter; "River Scene," W. Carter; "Sands near Margate," C. H. Seaforth; "Caernarvon Castle," W. Carter; "View in the Highlands," W. Carter; "Coast Scene," Shayer; "View near Richmond," W. Carter; "Village of Runswick, Yorkshire," W. Carter; "View of Ben Lomond," T. Burras; "Wick Rocks, near Bath," W. Carter; "View at Wendon, Essex," T. C. Dibdin; "Eagle's Cliff Church, near Yarm," W. Carter; "Group of Statuary," "The Shepherd Boy," Secular. We rejoice to learn there is great probability of an annual exhibition being established in this wealthy manufacturing town. It is, indeed, a reproach to Leeds to have been so far, and so long, behind Manchester, Liverpool, and Birmingham.

BRISTOL.—THE PORCELAIN TRADE.—The case of "Prosser v. Chamberlain" has been heard before Mr.

Justice Erle. It was an action by Mr. Richard Prosser, an engineer, of Birmingham, against Messrs. Walter Chamberlain and John Lilly, china and porcelain manufacturers at Worcester, for the infringement of a patent which the plaintiff alleged to have been granted him in 1840, for the manufacture of a new description of porcelain buttons. The case occupied the whole of Friday, and was then adjourned till the following day, when a consultation took place between the counsel engaged in it, the Judge suggesting that they had better arrange the matter, and the cause terminated in a verdict for the plaintiff, by consent—Damages 40s., with right of patent, subject to an arrangement.

HALIFAX.—The "Queen's Head Church," near this ancient town, has been renovated. The "Halifax Guardian" thus alludes to some of the interior improvements:—"The altar table is of a plain and massive character, standing on an encaustic tile pavement, which displays, on richly figured grounds, a foliated cross, emblems of the holy evangelists, and other ecclesiastical devices. The tiles were furnished by Messrs. St. John, Barr, and Co., of Worcester, and are an excellent specimen of the manufacture of that eminent firm. We understand that they are the gift of the architect, and we should be glad to see them more generally introduced. All the windows at the east end of the church are filled with stained glass; those of the chancel being of more brilliant and elaborate workmanship than the others. Each light is surrounded by a rich border, and divided into panels, containing, amongst other devices, the emblems of the Holy Trinity, the arms of the see of York, the see of Ripon, and of the latter see impaling those of its Bishop. The east windows of the aisles are of a plainer character, and contain emblems of the Holy Evangelists, the Agnus Dei, &c. The whole have been executed, from the designs of the architect, by Mr. George Rogers, of Worcester, and impress us with a high opinion of that artist's abilities in this long-neglected art."

SCOTLAND.

THE ROYAL SCOTTISH ACADEMY.—We have hitherto abstained from entering into details concerning painful discussions between the Royal Scottish Academy and the "Royal Institution for the Encouragement of the Fine Arts in Scotland," because we had hopes that they might have terminated amicably—without compromise of principle on either side, but with such mutual concessions as might have been advantageous to both. That hope, however, is at an end, and it will be our disagreeable duty to enter somewhat fully into the subject; but, as it is intricate and perplexing, it will be necessary that we give a history of the dispute from its commencement. For the present, we limit ourselves to a few remarks. The Scottish Academy is composed of gentlemen entitled to the highest respect—not less for the honourable characters they bear, singly and as a body, than for the distinguished professional rank to which they have attained—and sustain. A society which numbers such men as Allan, Harvey, Watson Gordon, Hill, Scott, Macculloch, Macnee, Macleay, Steill—the names of others do not at this moment occur to us—claims respect not only in Scotland but throughout Europe. The Academy can scarcely, indeed, be described as second to that of London, as regards either public or private worth; but, if the case were otherwise, the members would be, at all events, entitled to consideration and respectful treatment—inasmuch as of the Arts in Scotland they are the acknowledged representatives and protectors. It would be the grossest affectation—not to say absurdity—in any set of gentlemen, no matter what their position might be, to assume towards the Academy a bearing of superiority. Such superiority does not exist—either in fact, or as arising out of any fiction. The Academy stands upon as proud an eminence as any other body in Scotland; happily, almost without exception, its members are men of education and large acquisitions; but, we repeat, their profession first, and their diplomas next, give them the rank of gentlemen—and demand that they shall be treated as such by all other chartered bodies of the kingdom. To this self-evident truth the Royal Institution seems to have demurred; for in one of their printed documents we find statements relative to the Scottish Academy—couched in language not only uncourteous, but highly indecorous—such as could not have failed to throw discredit upon the Institution, and to place the connoisseurs in a position by no means to be envied by British gentlemen. We are not now canvassing the merits of the case; we refer only to the tone and manner in which, on one side, the contest has been conducted; and we say without hesitation, that the Academy has thus far set an example to the Institution, which the Institution would have done wisely to have followed.

But, as we have intimated, it will be our duty ere long, to enter somewhat at length into this subject; it is one of vital consequence to Scottish Art—yet not to Scottish Art only.

GLASGOW.—The distribution of prizes in the Government School of Design has taken place—Sheriff Alison

presiding. He described the School as exhibiting a most satisfactory progress, and expressed his conviction, "that the Institution was destined to do very much towards improving the art and taste, as well as the trade, of that city."

Mr. Leadbetter, who followed, said:—"It had long been matter of regret and reproach, that this great country—so eminent for the successful prosecution of manufactures—should be obliged to bring the most beautiful designs from foreign countries. He never was one of those who came to the conclusion that there was something ungenial in our climate, or in the taste of our people, which prevented a successful cultivation of this department of the Arts; and he was satisfied that, if they only pursued the same studies as were followed on the Continent, and in the same way, the same results would be produced."

The Lord Provost not only testified to the vast advantage certain to accrue to the city from the establishment of the School, but announced his intention to place a sum of £5 at the disposal of the Committee, as a prize to some competitor. [Announcements to the same effect were subsequently made by Mr. Sheriff Alison and Mr. Leadbetter.]

The preliminary proceedings were closed by Sheriff Bell. After showing how important beauty of design was to any article brought into the market, and the important results in this respect which they might hope hereafter to derive from the Institution, the learned Sheriff stated that the Committee had resolved on adding materially to the comfort of the students, by enlarging the school-rooms, so as to make them the most commodious of any School of Design yet established in the country. They also intend to erect a large gallery for works of Art of all kinds, including paintings, castings, models, &c., to form altogether a unique exhibition in Scotland, and which would be open to the pupils for copying. It was also meant to establish a library, and a list of books had been drawn up by Mr. M'Manus, which he had perused with great satisfaction. The learned Sheriff, in the course of his remarks, passed a high eulogium upon Mr. M'Manus, the teacher, for his acquirements, his fidelity and zeal, and general fitness for the duties he had to discharge; and he intimated that an assistant teacher had been engaged, who would commence his labours next season.

Prizes were then distributed to nineteen of the pupils—for "chalk drawing," "outline drawing," &c.

In no city or town of the kingdom is a School more prosperously progressing; it has obtained the confidence of the citizens generally, who are giving it their support, and it has already proved a valuable auxiliary to the manufacturer.

IRELAND.

ROYAL IRISH ART-UNION.—This Society has taken a bold step, but one which, we think, cannot fail to "answer"—in the best sense of the term. It has resolved to exhibit the "prize pictures" in the leading towns of the Irish provinces. The experiment will be first tried in Belfast; if successful, Limerick, Cork, Derry, Enniskillen, Galway, and other cities and towns will follow. We agree with Mr. Kyle, one of the speakers at a meeting which may be said to have adopted the plan, in considering that, "although a novel and bold step, it carried its own recommendation from its usefulness, and would tend very much to work out the principal object the Society was established to promote—a diffusion of taste and good feeling on the subject of Art throughout the country." The Society progresses "famously;" in Ireland it has produced very considerable influence over the public mind, and cannot but prove, ultimately, a very powerful means of suppressing agitation—the great curse of that country. We recently obtained from one of the principal London publishers of prints, a very conclusive and convincing proof that the Society is fully answering the high purpose for which it was established—to increase a taste for Art in Ireland. He informs us that his "trade in prints" in Ireland has been gradually augmenting during the last five or six years; and that it is now fully five or six times more than it was before the Society existed. This is highly satisfactory and encouraging. Evidence of still more important results are adduced in Dublin; the receipts of the Royal Hibernian Academy during the four years prior to the establishment of the Art-Union amounted to less than £600; those of the four years succeeding are classed upon £1800; the private "purchases" from the walls of the Academy during the same four years amounted to exactly 30s.; the private purchases since have exceeded £1200—to which must be added those of the Society, amounting to nearly £7000. These are startling facts; if Art is needed anywhere it is in Ireland; for Art is emphatically the auxiliary of peace, harmony, and charity. We rejoice to learn that the Society has obtained an active and influential Honorary Secretary in London—M. E. Conan, Esq., Secretary to the Irish Society, Chambers, 37, Suffolk-street, Pall-mall. Much ought to be done—and may be done—in London; for the prints issued by this Society are really valuable works of Art—the value of which will increase (has increased, indeed) with time.

* It is unnecessary for us to observe, that we have no idea of undervaluing Schools of Design—already useful, and full of promise of the future, to our manufacturing towns; but (to quote a passage from Sir Joshua Reynolds, which the artists of Birmingham have judiciously made the motto to their catalogue), "An Institution like this has often been recommended upon considerations merely mercantile; but an Academy founded upon such principles can never effect even its own narrow purposes. If it has an origin no higher, no taste can ever be formed in Manufactures; but if the higher Arts of Design flourish, these inferior ends will be answered of course."

OBITUARY.

W. J. MÜLLER.

SELDOM have we undertaken a task so mournful as that which now falls to our lot; we cannot separate private feeling from public duty; and, while we make record of a general loss, we grieve that death has deprived ourselves of a true friend—whose mind and whose heart were of such a nature as to have made his friendship a rare privilege. Through a now somewhat lengthened life—a life made long by action rather than by years—we have known few finer characters than the estimable gentleman whose honoured name stands at the head of this sad notice. He was in all respects worthy: in him genius was associated with modesty, independence with courtesy, and generosity with prudence; his highly-educated mind and refined sentiments never unfitted him for mingling with the rough and rugged, where was to be found the recommendation of talent or character; his naturally sound and upright principles had been strengthened by practised judgment; he was in every way ranking foremost among those whose destiny it is to exhibit the advantage—to the person and to the world—of blending high intellect with moral and social virtues.

Of his great ability as an artist most of our readers can rightly judge. His works have been, for some years past, extensively seen and as extensively valued. To say he was rising rapidly in his profession, is saying little: commissions had literally poured in upon him; fortune was within his grasp as surely as fame.

It has pleased God to remove him at the outset of his career of prosperity; just when the ground had been duly and rightly cultured—at great pains and immense cost—and the fruit was looked for as a sure result. His memory will long be treasured by those who knew and loved him: a purer spirit never passed from earth to heaven. It is happy—yet very rare—to call to mind genius unsullied by a single blot; a nature entirely felicitous for good; a life altogether without reproach. Müller has left us nothing connected with him to regret but his loss.

The few facts that illustrate his life's history may be briefly told. He was born at Bristol, in 1812; and at a very early age gave indication of a strong passion for Art. There are still in existence drawings executed by him at the age of four years. When we first made acquaintance with him, he was about sixteen years old; a fine, intelligent, and most modest youth; it was impossible even then to be an hour in his company without receiving a most favourable impression of his heart and mind; and, from our first interview, we felt towards him that mingling of esteem and regard which augmented as he became a man. We augured his after fame; the tokens he gave of it were not to be mistaken; it was our lot to witness the entire fulfilment of our hope—to find him famous without having lost any portion of that gentle mind and unassuming demeanour which attracted us to him when little more than a boy.

At the time to which we refer, his father, whom we had also the privilege to know, was Curator of the Bristol Museum; he was a native of Germany; his published scientific works prove the enlargement of his mind; and, during his busy and useful life, no inhabitant of the wealthy city in which he was located was more respected and regarded by a large circle of friends. In his excellent school, William Müller was an apt pupil; and acquired that taste for pursuits in science—especially botany and natural history—which he afterwards travelled so much to work out. A thirst for information, derived from first studies, was with him during his whole career; it was this longing desire for knowledge that enriched his "sketch books" beyond those of any of his contemporaries; and its proof is to be found in the various pictures he exhibited from time to time.

His primary instructions in Art were received from his excellent and accomplished fellow-townsmen, Mr. J. B. Pyne; but he soon quitted a master for that great guide—Nature; and, in the years 1833 and 1834, made the tour of Germany, Switzerland, and Italy—returning to Bristol, and pursuing his profession (but with very partial success) in that city—a city that has produced many great men, but sustained none—a city, indeed, proverbial for neglect of the genius to

which it has given birth. In 1838 he encountered a more hazardous journey—visiting Greece, the classic land of the world, where his thoughts had long been. Having enriched his portfolio with a large number of sketches of the most interesting objects to be found where they so abound, he passed into Egypt; gathering treasures as he went, and storing up artistic wealth for the great future—he was, alas! destined never to see. After having ascended the Nile, some distance above the Cataracts, and visited the wonderful Mummy Caves of "Mahabbies,"—after examining all within a traveller's reach in this vicinity,—he returned to Bristol; but soon found that his resting-place could not be there. About the end of the year 1839 he settled in London, at 22, Charlotte-street, Bloomsbury-square. Here he rapidly felt the value of his early labours—that study and travel were profitable as a capital. Surrounded by friends, every one of whom was eminent, or becoming eminent, for intellectual superiority, and honourable as they were accomplished, few men were ever more auspiciously circumstanced; his worth, public as well as private, had been discovered, and wealth was coming with reputation. His pictures were purchased with avidity: his great rapidity of execution enabled him to produce many; and no man's life ever seemed more promising of prosperity. In 1841 he published his noble and beautiful work, "Picturesque Sketches of the Age of Francis I.," which at once extended his fame beyond his own country, and made it European. His longing for distinction was, however, by no means satisfied; as soon as he heard of the Government expedition to Lycia, he resolved to accompany it; but, in order that his course might be uncontrolled, he resolved to join it at his own expense; and the voyage was made entirely upon his own resources: the money saved out of previous labours was thus greatly expended.† The sacrifices he made to accomplish this high purpose were immense; and it is to be feared that the toils he underwent tended to abridge his days. His patience and perseverance were crowned with success; those who have seen his sketches brought thence, have seen wonderful things—things they never can forget. Out of these valuable gatherings he was producing his fine pictures; they have honoured the Royal Academy and the British Institution during the last three years.

We approach a painful theme: yet one that must be dealt with. In the British Gallery, after his return from the East, his pictures were so placed—either from caprice or ignorance—as to have, in a degree, marred his prospects and saddened his mind. Over this evil, however, he eventually triumphed; public opinion could not be long withstood; and last year the places of honour in the Exhibition were assigned to his works. He was of course a candidate for admission into the Royal Academy, and was looking forward with hope, not unmingled with apprehension (for he, in common with all other artists, know how little certainty there is for reward to merit within its walls), to the position he was destined to occupy at the Exhibition in last May. We should willingly pass over this painful topic, but we dare not; indignation is a weak word to express the feeling of Müller's friends, when they saw that the whole of his noble contributions were placed so as to induce a belief that there existed a conspiracy to ruin him. Accident might have led to the injurious hanging of one, or even two,—but, when they saw six of his pictures hung either close to the ceiling or along the floor, it was difficult to arrive at any other conclusion than that there was a deliberate design to crush and destroy a man of genius. Deliberate or not, this terrible evil resulted: we cannot hesitate to say that the Royal Academy as certainly killed William Müller as if they had stabbed his heart with a steel weapon. The ban thus sought to be fixed upon his professional character produced terrific results; the very affectation of indiffer-

* One of the latest efforts of Mr. Müller previous to quitting London, on his last visit to Bristol, was to make a few drawings of these caves, with a view to their publication in the ART-UNION, accompanied by descriptive letterpress. The drawings we have had engraved; and, we believe, his note-books will furnish us with the matter necessary to accompany them.

† It is needless to refer readers of the ART-UNION to the interesting letters furnished to that Journal by Mr. Müller during his journeyings. They supply evidence of his great ability as a thinker and a writer, as well as an artist.

ence which he thought it right to assume—except to intimate friends—festered the wound; and though, if physical strength had endured, he would have lived to triumph over this huge evil, he unquestionably sunk under it.

We have before us two letters—one addressed to ourselves, and one to another friend—from which it is our duty to give extracts. They evidence his pure and gentle nature, his beautifully meek disposition, and his forgiving temper. The first extract is from his letter to a friend—the second is from that he addressed to us; and both emanated from him only as replies to communications designed to be consolatory and encouraging.

"A man honourably leaves his country, he risks other and distant climates, spends large sums of money, and, after labour and fatigue, he returns to his home, produces pictures acknowledged to be superior to his former works. His ambition leads him not to expect too high a reward—only places where his pictures may be seen. Such had been my hope; and I find my 'Turkish Burial Ground' and 'Xanthian Tent Scene' on the very top (at least the first-named) of the large room, conspicuously obscure. My large picture is not so badly hung (six feet or more above the ground), but in such a place that one may expect but little from it."

Thus he wrote to us on the 8th of May:—

"Despite all that has been done to cast an oblivion on my efforts at the Academy this year, success has attended me; not alone in the sales of the pictures, but by the actual injustice of the situation; more than one of our principal collectors have given me commissions, or desired me to let them have a picture. Among the number is Mr. Vernon (ever the judicious patron and generous friend of genius); and, as one friend writes me, the only thing that surprises him is 'that they were not hung upside down.' Such has been the reward I have received for the expenditure of large sums, of great labour, the risk of health, breaking up for a time a connexion, &c., the fatigue and exhaustion of a long journey—such are the rewards, or post of honour, a protected body afford to the young English artist! The top row of the large room. But now we must take this as a lesson, and have patience (I hate the word, but I will have it); and I will pledge my life but that, instead of its tending to do me harm, it shall do me good. I will study to prove to the world that, if insulted, I can forgive; but that I cannot forget my love of my profession. I hope my friends will view this affair as myself, and so quietly let it pass: in doing so they will do me a great service, for, although I have a table covered with notes of condolence, I should be sorry for the opinions therein expressed to meet the eyes of the all-powerful dispensers of young men's destinies."

Poor fellow! we feel it hard to restrain our emotion: we will not disturb the gentle and patient spirit by writing the words he would have erased; but we may be permitted to express a deep and earnest hope that the fate of William Müller will act as a solemn warning hereafter to the "all-powerful dispensers of young men's destinies."

Towards the end of this terrible month of May, feeling that his heart had sunk, and finding labour a total impossibility, he sought his native air, thinking it might revive him, and desiring to spend a few weeks in the quiet home of an affectionate brother. Immediately after his arrival he found medical advice necessary, and consulted one of the first surgeons of the city. It was soon ascertained that his heart was diseased; on the first of July, he had a severe hemorrhage from the nose, which continued at intervals for several days; this reduced him so much that his strength gradually sunk; * but, although so weak as to be

* On the 23rd of July we received a letter from him in answer to inquiries concerning his state, in which the following passage occurs:—"Truly have I been very seriously ill: most profuse bleeding from the internal passages of the head, which nearly terminated my earthly career; a bleeding of which few persons can form any idea; the pain of the various applications, and the forcing large pieces of lint all but into the head, caused me to suffer much, as well as the various stipples, &c. Thank God, the last two weeks have passed, and I have had no recurrence of the bleeding; if this discontinues, there is the best of hope; but to recover lost blood is as slow a process as lost time; I am very weak, and gain strength with a slowness that astonishes me." About the same period he wrote to another friend, from whose correspondence we have already quoted. It delights our hearts to give this passage from that letter:—"I am not one of those weak persons who condemn medical aid: I place my reliance on it next to the Almighty; and then, fully believing it to be under His loving aid, I leave the issue in His hands." A previous letter, to the same estimable gentleman, contains this beautiful passage—worthy of a Christian philosopher:—"To one in the full enjoyment of a profession and a reputation, to have to leave this world in the prime of life is a melancholy subject; but the great question may be, 'How is he prepared to go?' This at times weighs heavily on my mind."

unable to cross a room without support, his love of his profession was so ardent that he would occasionally paint for three or four hours a day; at other times amusing himself with "pen and ink scraps"; this he continued to do to the last, and on Monday, the 8th of September, about eight in the morning, he was suddenly "taken for death"; at half-past nine, his sufferings (which had been very great all through his illness) terminated—and he was numbered among the dead.

We can write no more; a man of noble mind and high heart he was; Genius was but one of his many rare gifts.

JOHN CONSTABLE, R.A.*

In our notice of Mr. Leslie's letters of Constable last month, we proposed, in some sort, to revert to the book. The purpose then was, as far as could be done so briefly, to show the painting-constitution of the man; and so forcibly, beautifully, and, withal, simply was this exhibited in his own words, that with regret, but necessarily, we limited ourselves to the space that was devoted to it. Mr. Leslie has brought these letters forward in the most graceful and delicate manner; they go far beyond everything marked with the pile-driving of common biography; the lamented artist is his own biographer—*passim loquitur*, the genius of John Constable; hence is the book one of the most valuable that could have been given to our Art-literature. We would now speak of some of his works—those of late years, which we all remember, for they are among the things not to be forgotten. 'The Corn Field,' now in the National Gallery, was painted in 1826, and to proceed with this picture he laid aside his 'Waterloo Bridge.' While working on his pictures at this time he says—"I am much worn, having worked hard, and have now the consolation of knowing I must work a great deal harder, or go to the work-house: I have some commissions, however, and I do hope to sell this present picture." In 1827 Constable sent to the Academy a large picture of 'The Marine Parade and Chain Pier at Brighton'; and two smaller ones, 'A Water Mill at Gillingham, in Dorsetshire,' and 'Hampstead Heath.' And to the British Institution he sent his 'Corn Field' and 'The Glebe Farm.' Of the Exhibition of 1828 Constable says—"The Exhibition is poor; but, though the talent is small, its produce in money has been great—a hundred and fifty pounds *per diem*, perhaps, on the average. I have little time to speak of it. Lawrence has many pictures, and never has his elegant *affettuosa* style been more happy. Jackson is the most of a painter, but he does not rank with Lawrence in general talent. Turner has some golden visions; but still they are Art, and one could live and die with such pictures. Some portraits that would petrify you." The 'Hadleigh Castle,' Constable's principal picture in the Exhibition of 1829, received rather rougher usage than usual from the newspaper critics. Mr. Leslie says that he witnessed an amusing scene before this picture on one of the vanishing days. Chantrey told Constable its foreground was too cold; and, taking his palette from him, he passed a strong glaze of asphaltum all over that part of the picture; and, while this was going on, Constable, who stood behind him in some degree of alarm, said to Leslie, "There goes all my dew." He held Chantrey's opinion in great respect; but, nevertheless, he carefully removed from the picture all the asphaltum the great sculptor had laid on it. At this time he was engaged in preparing his work—"English Landscape"—for publication, having secured the valuable assistance of Mr. David Lucas; and it led to the magnificent engravings which that gentleman afterwards executed of 'The Corn Field,' 'The Lock,' and 'Salisbury Cathedral, from the Meadows,' on a large scale, and the 'Stratford Mill' and 'Hadleigh Castle' of lesser size. In 1830 his pictures were 'The Dell in Helmingham Park,' a small landscape, and 'A View on Hampstead Heath.' As a newly-elected Academician, he was appointed one of the "Hanging Committee," and was much embarrassed by the size of many of the frames; and on remonstrating with an exhibitor on this point, who defended himself by saying that his frames were made exactly in the pattern of those of Sir Thomas Lawrence, he could not help replying

that "It was easy to imitate Lawrence in his frames." He suffered, this year, great anxiety on account of his work, "English Landscape," which was in the hands of Mr. Lucas for engraving; it is melancholy to read the record of his own feelings on this subject:—"It harasses my days and disturbs my rest at night. The expense is too enormous for a work that has nothing but your beautiful feeling and execution to recommend it. The painter himself is totally unpopular, and ever will be on this side of the grave: the subjects nothing but the Art; and the buyers wholly ignorant of that," &c. This absence of popularity was one of his gravest impressions: he said that his art flattered nobody by imitation, courted nobody by smoothness, tickled nobody by its politeness, and was without either "fal-de-lal or fiddle-de-dee: how, then, could he hope to be popular?"

In 1832 he exhibited a small picture of 'Sir Richard Steele's Cottage, Hampstead,' and 'Moonlight,' and four drawings, among which was 'Jacques and the Wounded Stag'; and in the following year his pictures were, 'Englefield House, Berkshire—Morning,' 'A Heath, Showery—Noon,' 'Cottage in a Cornfield,' 'Landscape—Sunset,' and three drawings in water colours, namely—'An Old Farmhouse,' 'A Miller's House,' and 'A Windmill—Squally Day.'

In 1833 he made his first appearance as a lecturer, in the Assembly-room at Hampstead. His subject was—"An Outline of the History of Landscape Painting," which he afterwards filled up in a course of four lectures he delivered in London. In 1834 he exhibited three pictures at the British Institution—"A Cottage in a Cornfield," 'A Heath,' and 'The Stour Valley, with Dedham Church and Harwich in the distance'; these had all been exhibited before. His protracted ill health prevented him from sending any large work to the Academy, where he exhibited only drawings: three in water colours—"The Mound of the City of Old Sarum," 'Stoke Pogis Church,' the scene of Gray's "Elegy," and 'Interior of a Church,' also an illustration of "The Pilgrims," and a large drawing in lead pencil, 'A Study of Trees made in the Grounds of George Hoiford, Esq., at Hampstead.' The drawings of Stoke Pogis Church were purchased by Mr. Rogers. In a letter to Mr. Leslie, in the February of this year, he alludes to the qualities he particularly aimed at in his pictures—"light, dew, breezes, bloom, freshness—not one of which have yet been perfected on the canvas of any painter in the world."

During the two last years of his life, Constable describes himself as fully occupied, but often alludes to his want of popularity. The Exhibition of 1836, he says, was much liked. Turner, he observes, "has outdone himself: he seems to paint with tinted steam—so evanescent and so airy. The public think he is laughing at them, and so they laugh at him in return." Constable was of opinion that the best school of Art will always exist in that country where there are the best living artists, and not merely where there are the greatest number of works of the Old Masters. He did not admit that the French excel the best of the English artists in drawing—a point generally conceded to them; and, in support of his own opinion, he quoted that of Mr. Stothard, who said—"The French are very good mathematical draughtsmen; but life and motion are the essence of drawing, and their figures remind us too much of statues. The first plate engraved of the "English Landscape" was 'Dedham Mill'; it was executed by a gentleman whose taste and feeling in his art have served to render the works of Constable with more truth than, perhaps, any other engraver could have done. Of Mr. Lucas—for he was (we may say) the artist—Constable's opinion is thus recorded:—"His great urbanity and integrity are only equalled by his skill as an engraver; and the scenes now transmitted by his hand are such as I have ever preferred. For the most part they are those with which I have the strongest associations," &c.

Before us are three plates, engraved on steel by Mr. Lucas, intended as a "Liber Veritatis"—a continuation of the "English Landscape;" and full well do we know that the works of Constable could not be in hands more accomplished, or better qualified for such a task—the long intimacy subsisting between these two gentlemen having enabled the engraver most perfectly to understand the views and purposes of the artist. "Tone," said Constable, "was everything in Art—it was

the first thing considered by the spectator, and is that which dwells longest in the memory." In these three prints nothing can exceed this exquisite quality. One of these works is 'Stonehenge by Sunset,' and admirably effective it is. Another is 'Gillingham Mill,' a gem of Art such as we have never seen in its genre: like the pictures of Constable, it wins upon the affections the more studious we are of its many beauties. The third is 'The Porch of Bergholt Church,' in which the materials are simple; but the solemn and poetical effect would have charmed the painter had he lived to see it thus translated to paper. These works of Mr. Lucas must be classed among the rarities of our school of engraving.

In conclusion, we have to warn all lovers of Art against the purchase of the atrocious forgeries of the works of Constable, which are commonly procurable from a certain class of dealers who have lived, and do live, upon sordid imitations of the works of good artists. We have only to observe that there is, perhaps, not one picture by this artist now to be purchased; and those who are really admirers of his works will find in the series of prints which we mention the best substitute for the genuine pictures. Our only remaining duty is to thank Mr. Leslie—a kindred spirit and a devoted friend—for a most valuable addition to our Art-literature, and a monument to John Constable, of which it is enough to say it is worthy of the painter and the man.

VARIETIES.

THE ORDERS OF THE ROYAL COMMISSION.—The results of the late Exhibition, as regards the orders given to the competitors, do not seem to have been rightly understood. Mr. Dyce is to execute his cartoon of 'The Baptism of Ethelbert' in fresco, in the centre compartment of the House of Lords, over the throne; the Commissioners desire to see one fresco done, that they may rightly judge of the effect; but they have guaranteed to Messrs. MacIise, Horsley, and Cope that these gentlemen shall execute their several subjects (with such revisions as they may consider expedient), in the event of fresco painting being decided on, after the completion of the work by Mr. Dyce. It is also open to the two other artists—Mr. Redgrave and Mr. Thomas—to revise their designs; at least it is so understood; for no other artists, treating the same subjects, have been preferred to them. With respect to the other works, Messrs. Horsley, Cope, Herbert, Severn, and Tenniel are commissioned to execute five frescoes in a hall where it is proposed to place statues of the poets—each artist being to select a subject to illustrate the poet who may be allotted to him. Six of the poets are Chaucer, Spenser, Shakspeare, Milton, Dryden, and Pope; there are to be other two, but they are not yet determined upon. The compartments in the Poet's Hall are 8 feet high by 5 feet 7 inches wide. Mr. MacIise was offered a compartment in the Poet's Hall, but he declined the commission, being desirous of completing his fresco in the House of Lords—for which he reserves himself. In this arrangement—we say it with all respect for the Commissioners—there is much that will surprise the Nation: few will have expected honours to be conferred upon Messrs. Herbert, Severn, and Tenniel; and none, we believe, will be enabled to account for the fact that they have been preferred above other competitors. Mr. Herbert has never entered into competition at all; * Mr. Severn made a notorious failure; and Mr. Tenniel is a young man, who has, as yet, given no very unequivocal proof of fitness for the task allotted to him. It is our duty to aid, rather than to hamper, the Royal Commission in its important course; upon its proceedings much of the future prosperity of British Art must inevitably depend; and to indulge in querulous complaints would be absolutely criminal; still it is a duty, also, in any public writer to enter a respectful protest against an obvious mistake, which strongly savours of partiality on the one hand and injustice on the other:—a mistake which cannot fail to excite dangerous apprehensions on the part of

* Mr. Herbert sent, indeed, to the prize competition an unfinished work, which arrived too late, and therefore was not placed nor entered in the catalogue, although it was hung in the vestibule. Literally, he has never exhibited any work in Westminster Hall.

* Second Notice.

artists—rob them of heart, and prompt them to anticipate rejection.

J. M. W. TURNER, Esq., R.A., having been virtually appointed President of the Royal Academy, the public will naturally inquire as to the grounds upon which the appointment has been made. When about three months ago we offered some guesses as to the chances of a successor to Sir Martin Archer Shee, we confess it never occurred to us to imagine the possibility of the lot falling on Mr. Turner; and with all deference to the Academy, who may be supposed to know their own business best, we believe that, out of the corporation, there was not a single individual, professional or otherwise, shrewd enough to have speculated aright as to the member destined to represent the Royal Academy in the room of its still existing President. No one will question the genius of Mr. Turner: it is, or rather has been, of the very highest character; he has obtained and earned the title of "the British Claude"—a title which is almost as fine a compliment to the dead as to the living painter. But here the merit of Mr. Turner begins and ends. Mr. Turner's predecessor had all the advantages which Mr. Turner lacks—learning, courtesy, polished manners, liberality of mind and feeling, powers of eloquence, and a most bland and persuasive address. Sir Martin Archer Shee was—gladly do we say it—a gentleman in the best sense of the term; and it was understood that to the qualities we have enumerated he owed his preferment; for unquestionably, on receiving it, he was allowed to distance competitors of far loftier powers considered merely in reference to Art. His duties he has discharged for about fifteen years in such a manner as to have justified the choice; and we know that the competitors to whom we refer were the loudest to laud the appointment. We shall be agreeably disappointed if we find there is even one of the presidential duties to which Mr. Turner is as adequate. He has, indeed, one qualification which, in England, outbids the best: Mammon is ever lord of the ascendant in this country—and Mr. Turner is prodigiously rich.

THE ARCHEOLOGICAL ASSOCIATIONS, NOS. 1 AND 2.—It is deeply to be lamented that these Associations cannot, or rather will not, combine for the common good. For some time past the newspapers have been filled with letters on the subject—containing, for the most part, personal attacks, the effect of which must inevitably be greatly to prejudice—if they do not, for awhile, destroy—the cause. Although we desire to abstain from all irritating remarks, avoiding to

"Rub the sore when we should give the plaster,"

we are bound to say that the charges of personalities apply only to Association No. 2; at least, we have met no evidence of bitter invective in the documents put forth by No. 1, such as we find in nearly all the printed comments and addresses of No. 2. It is by no means our intention to give a history of the dispute, to which there has been so injurious and so embarrassing a termination; those who require detailed information concerning the unfortunate topic may obtain it from the journals of the two Societies; but we may not pass over in silence a theme so intimately connected with Art, and which cannot fail to interest many of our readers. The two Associations are now distinguished as Nos. 1 and 2; indeed there is no other mode by which to describe them; for they bear exactly the same name, and both have had their annual meetings at the same place—Winchester. No. 1 is presided over by Lord Albert Conyngham; its treasurer is Mr. Pettigrew, and one of its secretaries is Mr. Roach Smith; these three officers were the officers from the commencement. No. 2 has for its president the Marquis of Northampton (a new accession, and certainly one of much value), and for its secretary Mr. Albert Way—who was also one of the secretaries of the Society before it divided. No. 2 seems to have the greater share of aristocratic patronage; while No. 1 contains the "working men." Both design to publish the papers read at Winchester; and both are boastful of the success experienced in that ancient and very venerable city. Meanwhile, persons who really and earnestly desire to advance the high purpose for which the Society was originally instituted are uncertain what to do—which to support and which to decline. Possibly, as in other cases of competition, both might prosper, and the public might be advantaged by

both; but then it will not be by "elbowing" each other (to adopt a phrase infinitely milder than seems requisite) out of the right path; by adopting language not only foreign to science, but eschewed by all true gentlemen. It is needless to review the proceedings at Canterbury: those of No. 1 are reported fully in the "Literary Gazette"; those of No. 2, as fully in the "Athenæum." The latter describes the "second meeting" (the first being either the one held last year at Canterbury, or the one held this year at Winchester, in August; over both of which Lord Albert Conyngham presided, the treasurer to both of which was Mr. Pettigrew, and the secretary to both of which was Mr. Roach Smith) of the British Archaeological Association in September; the President then and there being the Marquis of Northampton: "He presided and he assisted,—he asked questions and elicited answers;—not to parade his own knowledge, but to draw forth information for the benefit of all." We presume that the month before—in August—when the British Association held its second meeting, Lord Albert Conyngham had done precisely as Lord Northampton is said to have done—presiding and assisting, asking questions and eliciting answers—as, indeed, most people do who ask questions and elicit answers, "not to parade their own knowledge, but to draw forth information." At all events, we find nearly the same subjects discussed at the two meetings of the two "Associations;" the same objects arrived at; and the same results anticipated. After his lordship had opened the proceedings, "in a short and appropriate speech," the Dean of Westminster, we are told, read what Professor Whewell called "a pious and dignified account" of the objects of the Institution. If we had not the authority of the Professor to guide us, we should surely have fallen into the error of considering it as fine a specimen as could be well desired.

"Of rhetoric which the learned call rignarole."

[The evil referred to in the above remarks has been in a degree remedied: the Marquis of Northampton, as the organ of the body, has succumbed. In future No. 2 is to be styled "The Archaeological Institute" (a name taken because the members "mean to teach"); while No. 1 is of course, as it always has been, "The Archaeological Association." The noble Marquis was somewhat facetious in "giving in"; he described the two parties—the Wright party and the Wrong party; admitted inconvenience from the two "Simon Pures"; had, it seems, recommended "splitting the difference," by each taking half the old title—one the "Archæological," and the other the "Association;" but, as that was declined by No. 1, No. 2 had nothing for it but to become "the Institute," which, being French, is peculiarly *à propos*, as it "means to teach," and is, as his lordship prettily expressed it, "a very dignified name." The President having been pithily addressed (just as he was about to vacate his seat) by the Dean of Winchester, in the following eloquent and beautiful "words of the poet":—

"Northampton, take the chair,

Nor quit it till thou put thy equal there"—

the proceedings were closed with an unwise threat. We trust these disputes will now have terminated, and that both the Association and the Institute will set heartily "to work."

THE "UNREWARDED" EXHIBITORS.—We have already stated that a correspondence has taken place between the Secretary of the Royal Commission and nine contributors of cartoons and frescoes to the recent Exhibition in Westminster Hall; the object of which was to induce the Government to divide "the receipts" among those artists to whom the experiment had brought no advantage. Mr. Hurlstone, who seems to have taken a lead in the matter, describes the application as resulting from "a general wish among the contributors"—an opinion for which he had no substantial ground; we believe, indeed, the very opposite to be the fact; for there can be no doubt that a majority of the artists were perfectly aware that, when the expenses were deducted from the receipts, nothing remained. But the principle was a bad one: even if there had been a surplus fund, it would have been preposterous to have divided it among the contributors, without distinction as to labour or merit; while to have allotted to one a larger sum than to another would have been obviously wrong. We regret that this application was made; and more, that the circumstance has obtained publicity.

It is not to the credit of our "school." We seem, in England, to have formed a dogged resolution to look to money as the highest recompense; and men of talent are too fond of acting as if they considered themselves dealers and chapmen in mind. Mr. Eastlake has given two replies to the application: one, formal and official, to the effect that the Commissioners "do not think it expedient to adopt the course suggested by the memorialists"; the other, explanatory, in which he shows that the desire to divide the profits could not be complied with, inasmuch as there were no profits to divide. Here, at all events, the matter ought to have rested; but the memorialists subsequently print their "disappointment,"—and add, as another grievance, that they had to pay sixpence each for a catalogue, and a shilling for admission to the exhibition, when their visits were not made on "free days." Really this is deplorably petty.*

FOREIGN DECORATORS.—Mr. Crace, whose employment to decorate certain portions of the Palace at Westminster has originated suspicions of undue influence in operation or to be exercised there, has publicly stated that "not one single foreigner is, or has been, engaged upon the decorations of the new House of Lords." It was, perhaps, impossible for Mr. Crace to give any pledge as to the future; but there is reasonable ground for apprehension on the subject, if it be true that Mr. Crace was "employed by Mr. Pugin"—and that Mr. Pugin, fancying he can obtain no serviceable aid from native talent, thinks he may get from abroad the assistance he cannot obtain at home. This opinion has been formed without due inquiry, and looks very much as if the accomplished artist wished the fact to be as, perhaps, he has persuaded himself it is. We protest, however, against enduring a national reproach upon testimony so suspicious. Mr. Pugin is notoriously a bigot in Art—his mind is utterly incapable of taking a view of Art truly catholic. We affirm, without the fear of contradiction, that he has not *tried* to procure English aids to ornament the new Houses; and we venture to express our entire conviction that there is ability enough at his command, which might be rendered perfect for his purpose, if he were disposed to devote a little time and some pains to school it towards the end he has in view. To say that English decorators cannot decorate the Houses of Parliament, is just as foolish as to say there is no English architect who can build them; yet, before Mr. Barry produced his design, there were many "connoisseurs" who had arrived at so absurd a conclusion.

CASTS OF STATUES, BUSTS, AND FIGURES.—Some difficulty having recently arisen in determining the amount of duty to which *pointed or gilt casts* of statues, busts, and figures are liable on passing the Custom-house, the following general order of the Board of Customs has been issued:—

"A question having arisen as to the duty upon casts of statues, busts, and figures which have undergone the further process of gilding and painting; and the Board being of opinion that all casts of busts and figures, however ornamented on the surface by gilding or colouring, and not otherwise enumerated, are entitled to be admitted at the duty of 2s. 6d. per hundred weight;—ordered, that the proper officers at this port and the several outports do govern themselves accordingly."

It may be well to add that the duty upon casts of statues, busts, and figures is almost a nominal one, for the purpose of giving encouragement to the Fine Arts; and the Board of Customs very properly considered that the simple process of painting or gilding such works should not supersede the benefit the Legislature intended to convey.

THE TRUSTEES OF THE NATIONAL GALLERY have just completed the purchase of a truly fine and celebrated picture, by Guido, of "Susannah and

* "The Spectator" is very severe in its comments upon the conduct of the "memorialists." There is, however, sound and wholesome truth in these remarks:—"The indecency of this proceeding is surpassed by its absurdity. It is painful enough to see artists suing in *formal pauperis* for compensation for their own incapacity; but to crown their humiliation by making themselves ridiculous, is a deplorable sight indeed. There would be little hope for British Art if all its professors were actuated by such mean and paltry feelings, and took such a narrow and mistaken view of their position. For though the memorialists assume the dignity of martyrs—talk of having 'suffered in a good cause'—boast their 'desire to co-operate and assist,' and their willingness to 'forego the more lucrative branches of Art for the higher walks of historic and poetic composition'—they belie these fine professions by their practice."

the Elders.' It formerly adorned the Lancelotti Palace, at Rome, and was subsequently in the collection of the late Mr. Penrice, of Norfolk. The purchase-money is 1200 guineas. It was bought from Mr. Buchanan: of its authenticity there can be no doubt. It has long been famous; and its "history" is complete. The work is, therefore, a rare acquisition to our national collection, and cannot but prove very serviceable to our school. So unfortunate a mistake as that of the Holbein, which now figures in the gallery as the production of an artist "unknown," is not likely to occur again. The nation has dearly bought the lesson it has learned; for 600 guineas have been paid for that which would not realize as many shillings. This work by the "unknown" was for some time in the possession of M. Neuenhuys, of Brussels, a well-known dealer, and certainly no bad judge of its value; by him it was sold for £20—a sum that may be safely pronounced to be its actual worth.

THE ART-UNION PRIZES.—The Exhibition of the Art-Union Prizes closed on Saturday, Sept. 13. During the few weeks it was opened it was visited by nearly 200,000 persons; it requires no argument to show the immensely beneficial influence thus exercised over the public mind. If Art not only gratifies but instructs; if its highest purpose be intellectual and moral improvement—to promote rational by diminishing sensual gratifications—surely a Society like this to which we refer is entitled to national gratitude; for it supplies pleasure and instruction—free of cost—to a very large portion of the community. But a few years ago, perhaps there were not more than 200,000 in the whole country who would have taken the trouble to visit a collection of pictures; now there are few of the middle classes who do not consider it a pleasure, while a very considerable number of the humbler orders look forward to it as "a treat." For much of this improved state of things we have to thank the Art-Union; and that the principle is rapidly spreading, every day furnishes some undeniable proof. "The Exhibition" of 1845 has been far less "sneered at" than its predecessors; even the "Spectator"—so long sceptical as to the good to be anticipated—describes it as "indicating a little rise in the scale of discrimination," considered as "an index of the state of popular taste." We go much farther; and we think all persons will go with us, who, reverting to the "shows" of past years, compare each collection with the one that preceded it. The comparison should be always made, however, with due regard to the fact that private purchases are invariably beforehand with the prize-holders. At the British Institution the best pictures are always gone before the prizes are declared; at other exhibitions there is this manifest disadvantage—that the connoisseur knows where to make up his mind, while the comparatively uninstructed prize-gainer is cogitating—distrustful of his own opinion; and at the Royal Academy care is taken that even the Honorary Secretaries of the Art-Union shall not obtain access to "view" until all other purchasers have had their "pick." On the whole, therefore, the Exhibition of the Art-Union prizes must—"as an index of popular taste"—afford subject-matter for earnest congratulation.

PORTRAIT OF SIR THOMAS GRESHAM.—An interesting bequest has been recently made to the City Lecture Hall—all that now remains to us of the College founded by Sir Thomas Gresham. It is a full-length portrait, life-size, of the great English merchant, executed by a contemporary hand, and a fine specimen of the Arts at that period. It represents Sir Thomas at the age of twenty-six, and is, therefore, the most juvenile portrait of him we possess; he is attired in a plain black doublet, hose, and gown, with a flat cap upon his head, and a small lace collar—all indicative of the unpretending British trader. In one corner of the picture are the letters A. G. tied together by a knot, beneath which are the words, "Love, serve, and obey," and under that T. G., also tied by a knot; and upon the frame, which is of black wood, and of the same age as the picture, is the motto, "Dominus Mihi Adjutor, T. G.," repeated on each side. The picture is painted on panel, and is altogether a good work of Art, and an interesting historic memento—most appropriately placed in the Institution which owes its existence to one of the noblest of England's Merchant-Princes.

BRITISH COSTUME.—The series of papers which Mr. Fairholt, F.S.A., has for the last three years been contributing to this Journal, he has now

arranged for the press, in the form of a single volume. They have been thoroughly revised, and the additions made are so extensive that nearly double the quantity of material has been added. The various allusions to dress in the early and middle ages, to be found in the poems and romances of the period, have been collected and inserted; and a great number of new illustrations are introduced, of many hitherto unengraved figures, which are best adapted to show the dresses of various periods. In order to render the work as much as possible a useful hand-book to the artist, a glossary or dictionary will be appended, comprising the names and descriptions of all articles of utility and ornament worn about the person, and which will be copiously illustrated with small engravings of each thing described, so that the artist who needs the details of costume—which the cuts of full-length figures will not clearly give, from the small scale at which they have been necessarily executed—will here obtain all he may want, together with a lucid description. Practical utility has been chiefly studied in this work, which will be speedily published, and contain about 500 illustrations. To the readers of the ART-UNION the work will need no recommendation.

PAINTINGS BY FOREIGN ARTISTS.—We have had an opportunity of viewing some fine pictures by the leading painters of the modern Dutch and Flemish schools, which have been recently brought over for sale by Messrs. Smart. They are, for the most part, elaborately studied and highly finished in the minutest details—perpetuating in a remarkable degree the excellencies of their great predecessors; considering how little the present state of the Arts in those countries is known in England, they will well reward the connoisseur who may pay them a visit. We understand, from close inquiries on the subject, that the utmost reliance may be placed on the authenticity of the collection—a matter of no slight importance, for there can be little doubt that in Holland and Belgium, as well as in England and Scotland, atrocious forgeries of modern works are continually sent into the market and sold as genuine. Mr. Smart will willingly permit any artist to examine these works; and we trust his courtesy will not be rendered useless because of the apathy of our painters, to whom the study of these pictures may be of incalculable use.

THE LIVERPOOL PRIZE.—The Liverpool Society of Artists have awarded their annual prize of £50 to W. P. Frith, Esq., for his picture of 'The Village Pastor.'

PICTURES BY SCOTTISH ARTISTS.—The collection of paintings by Scottish artists, principally, formed by Mr. D. R. Hay, of Edinburgh, is well known in that city. He desires to dispose of it; but has resolutely refused to break it up, and will treat only with a purchaser willing to retain the whole. We trust that such a person may be found; for it has been gathered together with great care, and with taste and judgment; and it would be a pity to see it distributed. It consists of about 76 works—examples of the ability of nearly all the Scottish artists who have become famous within the last twenty years; many of them were obtained during the "best time" of the respective painters.

THE WHITE KNIGHTS ESTATE.—This famous estate, once the property of the Duke of Marlborough, is (as our readers will perceive by an advertisement) about to be laid out as building ground—a company having been formed to make the roads and drains, erect lodges, and grant leases for building plots, &c. There are few more advantageous sites in the kingdom; we are familiar with it chiefly through the fine descriptive volume of Mrs. Hofland, which Mr. Hofland so largely illustrated: it has every possible advantage—hill and dale, forest trees and underwood, natural and artificial planting, and an expansive lake, largely stocked with lake fish. Taken altogether, it is one huge garden, to adorn which Nature and Art have both been abundantly lavish of gifts. The ground is thus prepared; enormous sums have been expended in its decoration; and now that it is to be cut up in parts, to form miniature parks to detached villas, we rejoice to find that skill, judgment, and taste will be so exerted that none of the beauties of the place shall be in the least degree sacrificed. Finer "building ground," for the purpose to which it is to be applied, is not to be obtained in the kingdom; and it may not be forgotten that, although some forty miles from Lon-

don, adjacent to Reading, it is in reality distant only one hour from the metropolis—just the distance that Kensington used to be about ten years ago. It is now absolutely necessary to go so far to escape the noise and bustle of the great City; Richmond, and even Windsor, are now too near the business mart. All its immediate suburbs are choked with shops. Old Brompton, a place famous for green lanes, is now covered with squares; a house detached, situate within half a dozen miles of Hyde-park-corner, is now a novelty. Under such circumstances, considering that White Knights may be reached within an hour, we may not wonder that the advertisement for dividing it into sites for villas has been highly attractive.

MR. WYATT'S COLOSSAL STATUE.—The casting of this immense work—the largest equestrian statue in Europe—is at length nearly terminated: that is to say, the larger masses of the composition are cast. In a notice of the progress of the work given in the ART-UNION some time back, small portions of the figure, as the head and legs, we reported as finished; but not until lately have the larger proportions been thus far completed. The hind-quarters of the horse have been some time in process of dressing—that is, removing the runners or superfluous metal from the surfaces—a work which requires much care and experience. These castings took place in a large pit constructed for the purpose—being lined with bricks, and spacious enough to receive the models and to admit of a sufficiently thick safety layer of sand. The casting of bronze statues and heavy ordnance may be effected by similar processes—the difference existing in the preparation of the moulds. Upon the recent occasion of the casting of the fore-quarters of the horse, the weight of metal employed was seventeen tons; but this proved insufficient, inasmuch as the cast has turned out defective, but only from this circumstance; indeed, in all cases of bronze casting, imperfection is the rule—for scarcely once in ten times does a work come from the mould perfect—there is generally something to remedy. The fore-quarters of the horse are being removed from the mould, and cleared of the larger runners of metal. The trunk of the figure is not yet cast, but the mould is in preparation. It is known that French workmen have been employed by Mr. Wyatt, and on the method pursued by them we have one or two observations to offer. They prepared their mould according to the manner practised in Paris in the bronze works recently executed there. It was formed of sand, and put together in square pieces, which were kept together and in their places by means of nails. It may, however, be supposed that these numerous parts could not be so perfectly joined as to leave no indication of the manner in which the mould had been made: thus the cast is seamed in squares, the marks of which must be removed by the tool. The method pursued by Sir F. Chantrey was, to form the mould of brickdust and plaster, which not only left no seams, but yielded the handling and precise feeling of the sculptor; and why the French method should have been preferred to one so infinitely superior cannot well be accounted for. The weight of this will be about forty tons, more or less; although, perhaps, sixty tons of metal may have been fused to accomplish the casting. The figure will ride twenty-six feet high; and for the reception of this vast mass we have already described the manner in which the arch at Hyde-park-corner is to be strengthened.

THE TREASURES OF THE TIBER.—It is understood that an English company have proposed to the Papal Government to deepen the bed of the Tiber, taking in payment whatever valuables or monuments of antiquity the river might be thus made to yield. An opinion prevails that the speculators would be amply remunerated, for the river is known to be abundantly rich in valuable relics; but, such is the jealousy of the authorities, that search is strictly prohibited. We know not that the Tiber has ever been thoroughly explored with a view to the discovery of antiquities, although, from time to time, many have been casually recovered from its bed. It cannot be doubted that it will yield heaps of human bones and coins innumerable—from the rarest to the commonest, from the "copper Otho" to the modern baioc. If the Papal Government accede to the proposition, the results will be watched with the deepest interest by all lovers of Art and antiquity throughout Europe.

THE COLOSSEUM.—The great attraction of the Colosseum is undoubtedly the view of London by night; and a more perfect illusion has never been accomplished by the aid of Art. The most complete of all illusive pictures have generally been representations of interiors; but this view from St. Paul's presents beneath the feet of the spectator a survey of a city apparently boundless on all sides—for the ridges of the remote horizon present but a repetition of habitations like those upon which the eye immediately falls below the spectator. So perfectly is the effect of height realized that we shrink in looking down upon Ludgate-street, Cheapside, and the wider thoroughfares in the immediate neighbourhood of St. Paul's. It is impossible adequately to describe the reality of the effect of the gas in the streets and shops—the lights being so admirably graduated as to retire into distance, while in the proximate parts of the view they serve to show even minute detail. Another perfect illusion is the shadow of the clouds thrown on the water—for the Thames lies below, strongly lighted by the moon. In short, no exhibition of its kind can ever equal this panorama of London as seen by night. The sculpture-room contains a most effectively arranged collection of the works of living sculptors, many of which are productions of very high character, and all of considerable merit. At the end of each season the works will be removed and others sent: thus forming every year a new exhibition. They are seen here to great advantage, every care being exerted to place each bust or composition as favourably as possible. Many of these beautiful busts and compositions we have seen elsewhere, but never in positions so well adapted to display their merits. The other departments of the Colosseum are not less worthy of unqualified praise: the stalactite cavern, for example, is the most perfect imitation that can be conceived of one of the most beautiful of these subterranean wonders. Taken as a whole, there never has been in London—perhaps never in any part of the world—an exhibition so entirely attractive, or so worthy of public support.

A. MORTON, ESQ.—We lament to record the death of this excellent artist; the sad event occurred somewhat suddenly, from an attack of inflammation on the lungs.

THE RECEIPTS of the late Exhibition at Westminster Hall amounted to £847 15s. The Fourth and Fifth Reports of the Royal Commission will be issued, together, forthwith.

PUBLIC EXHIBITION.—A return of the annual amount taken for admission during the years 1841, 1842, 1843, and 1844, has been laid before Parliament. It appears that the total sum received at the doors of Westminster Abbey amounted, in 1841, to £1585; in 1842, to £1290; in 1843, to £1486; and in 1844, to £1330. The sum charged each person is 6d. to view all the monuments, but the public are admitted to the south transept gratis, and each individual is only charged 3d. to view the whole of the monuments in the great nave of the Abbey only, and an additional 3d. to view the remainder. The monuments are explained by guides appointed for that purpose, and no further remuneration is on any account to be received. The total amount received at the doors of St. Paul's Cathedral amounted, in 1841, to £429; in 1842, to £425; in 1843, to £538; and in 1844, to £517. The number of persons admitted to the Armoury of the Tower of London from 1st of February, 1841, to 1st of February, 1845, amounted to 238,791: namely, 107,267 in 1841; 44,673 in 1842; 42,903 in 1843; and 43,948 in 1844. The amount of money received from these 238,791 persons, at 6d. each, was £5969. The number of visitors to the Jewel-house amounted, in 1841, to 72,882; in 1842, to 32,967; in 1843, to 37,016; and in 1844, to 29,679; the payment of fees being concurrently £1822, £823, £925, and £741. The number of visitors admitted free of charge, to view the apartments and pictures at Hampton Court, amounted, in 1843, to 176,334; and in 1844, to 159,760.

ENGLISH WOOD CARVING.—Mr. Rogers has recently produced a series of carvings of wood, the beauty and delicacy of which are absolutely wonderful; it is not saying too much to class them among the finest works that have ever been executed in any age or in any country. No one who has seen them will consider our praise in the least exaggerated; we give it, indeed, in common with nearly all the London journalists, whom we rejoice to find acknowledging the merit, and extending the fame of this true English artist. Our

remarks have reference chiefly to a cabinet carved for Signor Mario, and which we are not sorry to know is destined for Paris, where it will make known what English skill and talent can do. "The frieze is composed of grotesques, masks, the infant genii sporting in the foliage; the tablets below have boldly sculptured trophies of the sports, shields, and monograms. Above the cornice are six Flamingo-like boys half life size, representing the seasons, &c." The exhibition of these noble and beautiful works has been in effect a sort of censure on the directors of the new Palace at Westminster, where Mr. Rogers is not to be employed. Among our nobles and wealthy merchants, however, there will be palaces enough to ornament—and in no way can wealth be better expended. If Mr. Pugin has not seen these carvings, we say without hesitation it is his duty to see them; and sure we are that he will not hesitate to withdraw so much of his sweeping and inconsiderate censure upon British decorative artists as may refer to carvings in wood. No foreigner in our time has produced work so entirely good. There has been some silly and unmeaning carping relative to Mr. Rogers—assertions that because he does not, any more than the sculptor, finish the figure entirely from the block, but employs assistants, he is not to be considered as the worker. Mr. Rogers has, therefore, thought it expedient to put forth a statement to this effect—after asserting that he served seven years under the late Mr. Lauchlan:—

"I have created, by my own industry during the last twenty years, a large business, and have been rewarded by liberal patronage from almost every capital in Europe, as well as in my own country, where her Majesty's Commissioners awarded me the most unqualified and marked approbation."

As well might we have objected to call Chantrey a sculptor because he employed "hewers of stone," or Mr. Barry an architect because he has the aid of a score of draughtsmen to put on paper his designs, and a few hundred masons to work them out.

THE ATHENS AND PIRÆUS RAILWAY.—Railways are not in our way; yet it seems but reasonable to make reference to a new facility—comparatively small though it may be—for visiting a land which every artist and art-lover has seen in his dreams, and to which his mind and heart both go as pilgrims to a holy shrine. A project is on foot (and under the auspices of men whose names are inseparably linked with much that is great and good in science, in literature, and in Art) for carrying a railway to Athens from the Port Piræus—a short distance, and one that will disturb no picturesque beauty, nor impair any monuments which time and genius have alike rendered sacred. As a mere "speculation" it promises marvellous success; it is, indeed, one of those fine fields for English enterprise and capital by which our country is renowned, its commerce augmented, and its prosperity secured; but we speak of it upon higher grounds—as facilitating intercourse between this country and that which every Englishman longs to visit—the classic land of the world. To those who love Art, the subject cannot be commonplace; nor can the ultimate issue of the plan be one to which they are indifferent. We may, therefore, consider ourselves justified in introducing into a journal like this a passage from the prospectus:—

"Athens is the seat of the Court, a Legislative Assembly, a flourishing University, with several hundred students, and a considerable garrison; the population of no metropolis in Europe has increased in such rapid proportion during the last few years, and its port, instead of a dilapidated convent with a few huts, which met the eye ten years ago, now presents a mart of active industry and commercial enterprise: thus, while the influx of travelling tourists from Europe, India, and America, including artists of every class, must form a very important and constantly increasing item in the calculation of passenger traffic, the railway may safely rely for support on the Greeks alone, locomotive habits and active energy forming so remarkable a part of the native character."

LITHOGRAPHY.—A most desirable improvement has been effected in lithography by a native of France, M. Nicolle, who has patented his invention in France and England. It has hitherto—as it is scarcely necessary to say—been impossible to render lithography available by means of the steam-press, in consequence of the pressure not being so equal as that of the old hand-press. The invention of M. Nicolle, it is said, obviates every difficulty hitherto met with in multiplying lithographic impressions by means of machinery to an

amount equal to that of letterpress. The advantages of this invention may be thus briefly described by comparison. The ordinary lithographic process will yield no more than from 200 to 250 good impressions of drawings, or about 1000 copies of lithographic writing in twelve hours, whereas by this new machine as many as 2000 impressions of drawings, or 20,000 of writing, can be obtained within the same time. The most ingenious part of the machine is its capability of wetting the stone previous to each impression—this is effected by means of a force pump, by which the moisture of the atmosphere is extracted from the air of the room and cast on to the stone, the supply of atmospheric humidity being kept up by means of a pan of water placed on a stove. The machine, moreover, acts so efficiently as to dispense with the attendance of a man to supply it, that is, to lay on the paper and remove the impression, hence materially diminishing the cost of working.

MACLISE'S ILLUSTRATIONS OF MOORE.—When we saw, a few years ago, 'The Origin of the Irish Harp,' by MacLise, painted from the poetry of Moore, we were more than ever convinced, as we then expressed ourselves, that MacLise was the only artist who could, with appropriate feeling, illustrate the sweet and touching poetry of his great countryman. Before us is a prospectus proposing the publication of "Illustrations of Moore," by MacLise, in which the publishers, Messrs. Longman and Co., consider themselves fortunate in having secured the aid of Mr. MacLise's congenial fancy to accomplish their object. The work will consist of the collection known as "Moore's Irish Melodies," accompanied by 160 designs by MacLise, engraved in facsimile of the drawings, every page being surrounded with an ornamental border. A few of the plates will be etched by the artist himself; and the text, with the exception of the notes and prefatory matter, will be engraved on steel plates by Mr. Becker's process. Four plates are given as specimens of the work. The first is designed from the lines:—

"No, not more welcome the fairy numbers
Of music fall on the sleeper's ear,
When, half awaking from fearful slumbers,
He thinks the full choir of Heaven is near."

In this beautiful composition the principal figure is sleeping, and the background is occupied by a choir of fairies, essentially different in character, but successful in all fairy attributes. The florid border of the page is chaste and elegant to a degree. The second of these specimens accompanies that exquisite profession of pure love—"They know not my heart," &c. A youth and a maiden appear at the top of the page, entwined in a rose-bush chaplet; it is impossible to mistake the story: it is a tale of the devotion of the heart, and well worthy to accompany such poetry. The third accompanies

"And are those follies going?
And is my proud heart growing
Too cold or wise,
For brilliant eyes
Again to set it glowing?"

And the fourth is a charming idea illustrative of the highly popular bacchanalian song, the burden of which is, "Fill the bumper fair," &c. The drawings are of a severe character, approximating to the German in style, but assuredly such as awaken the best energies of our artists in their drawing. Few modern works hold out a safer promise of excellence; the character of the publication is that which we desire to see becoming more general—a manner that combines the lightness and grace of wood, with the force and brilliancy of line, engraving. While, therefore, we shall rejoice to see one of our greatest poets illustrated by a kindred spirit—an artist equally great—we shall welcome the book as a most valuable addition to our embellished literature.

RAFFLE OF ENAMELS.—We have seen at the house of Mr. Bone, No. 12, Percy-street, Bedford-square, a highly valuable and interesting series of fine enamels. They are seventeen in number, from portraits principally by Vandyke—that is, after twelve by him, and five by Mirevelt, Walker, Mitten, Cornelius Jansen, &c. &c. There is a full-length portrait of Charles I., after the picture at Lambeth-Palace, supposed to be the portrait presented by the King to Laud, and discovered in the Lollard's Tower, at Lambeth Palace, by the present Archbishop of Canterbury, where it is supposed to have remained concealed since the civil wars. The portrait of Henrietta Maria is

after that of Lord Clarendon. Many of these portraits are works of extraordinary beauty; besides those of the King and Queen may be instanced that of the first Earl of Denbigh by Mirevelt, of Cromwell after Walker, that of Prince Rupert, and those of the Duchess of Hamilton, Sir Charles Lucas, the Earl of Lindsay, &c. &c. They are portraits, it will be perceived, of contemporary personages, and were all painted in series, to commission.

PARLIAMENTARY AIDS TO ART.—The following items appear among the "Estimates and Expenses of Government for the present year":—

"Paid on account on the expenses of the Commission for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts, £750.

"The expense incurred for fitting up premises in St. James's-street for Exhibition of Works of Art, and also in fitting up Westminster Hall for Exhibition of Sculpture and Fresco Paintings, £1123 16s. 10d.

"To W. Essex, for an Enamel Portrait of her Majesty, sent as a present to the Pacha of Egypt, £36 15s.

"To A. Bryant, for a Portrait of Speaker Boyls, for the official residence of the Speaker of the House of Commons, £26 5s.

"For the purchase of Messrs. Smith's Collection of Prints of the early German Masters, £2830."

STATUE OF JAMES II. IN WHITEHALL.—The doubt which has long prevailed respecting the artist of this statue has recently been cleared up by the appearance of a work entitled "The Autobiography of Sir John Bramston," printed by the Camden Society. The passage is as follows:—"On New Year's day, 1686, a statue in brass was to be seen (placed the day before), in the yard at Whitehall, made by Gibbons, at the charge of Toby Rustick, of the present King, James II." It thus turns out that Walpole had a correct impression of the truth when he wrote, "I am rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it."—"The Builder."

Mr. PUGN has written to the editor of "The Builder," to remove a misconception that prevails as to the nature of the employment in the works of the new Palace at Westminster. "I am engaged," he says, "by Mr. Barry, and by him alone, with the approval of the Government, to assist in preparing working drawings and models from his designs of all the wood carvings and other details of the internal decorations; and to procure models and drawings of the best examples of ancient decorative Art of the proper kind, wherever they are to be found, as specimens for the guidance of the workmen in respect of the taste and feeling to be imitated; to engage with artists, and the most skilful workmen that can be procured in every branch of decorative Art, and to superintend personally the practical execution of the works upon the most economical terms compatible with the nature of it, and its most perfect performance."

THE CHURCH OF ST. MARY REDCLIFFE, BRISTOL.—We rejoice to find that this beautiful relic of old times is at length about to be effectually renovated. The work is to commence immediately, under the direction of Mr. Britton and Mr. George Godwin. Mr. Britton, it will be remembered, had originally associated with him in this very interesting undertaking, Professor Hosking; and by them conjointly, the report was made on which the Committee have been acting up to this time. When the latter gentlemen was made an official referee, he felt it necessary to resign this work; and, at his recommendation, aided by that of Mr. Britton, Mr. Godwin was appointed by the Committee in his stead. It is, however, necessary, that the funds for this important purpose should be greatly augmented; and an appeal is made, as it ought to be, for aid, to every lover of ancient architecture in the kingdom. The Bristolians are doing little—much is not to be expected from them; but the venerable and beautiful church belongs not to them, but to the world:—it is one of those records of the past that all have an interest in preserving, and from which all may derive advantage. "It belongs to history, it belongs to poetry, it belongs to Art; and it will be a national disgrace if it be not immediately rescued from its present dangerous condition, and restored in the minutest respect."

ADMISSION TO PUBLIC BUILDINGS.—We are happy to state that it is her Majesty's intention to abolish the office of state housekeeper at Windsor Castle, by granting compensation to a lady who

at present holds the office, and thereby getting rid of the unpopular tax upon the public in the shape of housekeeper's fees for showing the state apartments at Windsor, which will in future be placed under the custody of the Lord Chamberlain.

HULL GLASS WORKS.—A company is being formed at Hull for the manufacture of glass. The prospectus, which is now before us, states that "the repeal of the duty on glass, and its consequent reduction in price, must necessarily occasion an immense increase in the demand for it, not only as concerns such portion of its manufacture as relates to domestic and horticultural purposes, but in the higher and more elaborate branches of its manufacture in plate and flint glass, as well as in the hitherto unknown articles of water-pipes, drains, and roofing." The capital required is £200,000, which it is proposed to raise in 10,000 shares of £20 each.

REVIEWS.

THE ART-UNION ILLUSTRATIONS OF 'THE CASTLE OF INDOLENCE.' Published by the Society, for Subscribers.

Another set of designs in outline were determined upon by the Committee of the Art-Union, in consequence of the successful result of the former proposition. The selection upon this occasion (as is already generally known) fell upon twelve compositions illustrative of 'The Castle of Indolence,' by Mr. W. Rimer. Having a few observations to offer on the probable benefits accruing from these competitions, we must enumerate the sources which, in the present instance, have been consulted with a view to obtain a subject. In reply to the announcement of the Art-Union, 30 sets of outlines were sent in from materials here mentioned: "The Tempest," "Midsummer Night's Dream," "Macbeth," "King Henry VI.," "Othello," "The Castle of Indolence," "The Red-Cross Knight," "The Faery Queen," "Thalaba the Destroyer," Rogers's "Human Life," Collins's "Passions," Thomson's "Seasons," Pindar, Spenser, Ossian, early English History (four sets), "Paradise Lost" (two sets), "Paradise Regained," "Ivanhoe," "The Bride of Lammermoor," "The Betrothed," "Ion," "The Origin and Destiny of Man," the Decalogue, "The History of Man," "Joseph and his Brethren," Scripture, and subjects illustrative of the British Constitution. There is a vast latitude here; and, supposing the object of the Art-Union to be sufficiently understood, many of the subjects are infinitely of choice—a circumstance ever apparent in any considerable amount of examples. Yet it may be maintained that any preposition of this kind that will provoke reading and research must benefit the artist; and of this there is infinite need, seeing that our Expositions annually set forth so much that is stale and unprofitable. If the bulk of the competitors—or any of them—were in so far affected by non-success as to become "sadder" men from disappointment, they must at least, also, have become "wiser" and better artists, if they entered upon the competition with any due degree of earnestness: for, in the first place, many of the sources we have mentioned are comparatively new to our catalogues; and, in the next place, no artist, more or less accustomed to outline drawing, could sit down to a series of twelve outline compositions without being materially benefited. We say more or less accustomed, because outline drawings are not sufficiently encouraged among us; and, if these competitions be continued by the Art-Union (as we most earnestly hope they will be), such essays will be of incalculable service to the art. But we humbly submit that there are many sound reasons to adduce for the public exhibition of these drawings. The first of these is the satisfaction and advantage of the artists: for we are fain to believe that there must have been much merit in many of the works—such as would have procured to their authors commissions, if not in the same, perhaps in other genres. Such an Exhibition would be interesting to artists themselves, and to all lovers of Art.

The first plate of the series is a beautifully designed and accurately drawn title-page, highly appropriate to the subject. The second shows 'The Wizard of Indolence luring Passers-by to enter his Castle.' The Wizard sings—

"Behold, ye pilgrims of this earth, behold,
See all but man with unearned pleasure gay," &c.

This figure, as representing a character so definite, should have figured more prominently than he does, for he is preceded in interest by others around him—he is also somewhat more of an ascetic than a voluptuary; this plate is, however, wonderfully full of characters, all sufficiently determinable, and grouped with good effect. This is followed by the entrance of the victims into the castle:—

"Heaps poured on heaps, and yet they slipped along
In silent ease, as when, beneath the beam
Of summer moon, the distant woods among,
Or by some flood all silvered with the gleam,
The soft embodied fays through airy portal stream."

The Wizard now, unbanneted and sans his syren lute, receives his votaries at the gate. The drawing in some parts of this plate is faulty,—we may refer to the left hand of the Wizard, also to his lower limbs. He is receiving three female devotees, whose figures want firmness and richness. This drawing, moreover, is not sufficiently full for the description, which tells us that they poured in "heaps on heaps." 'The Robing Hall' is next seen, in which the stout porter is nearly akin to one of Rembrandt's portly rabbis. Here the pages are occupied in doffing the gear of the new comers, to fit them with the boasted robes of ease, the costume of the place. The German style of the figures is more pronounced in this place than in any of the preceding; we have also to observe of the heads, that they are in all respects better drawn than the other parts of the figures—in those there is great and striking variety, and some of the female heads, are of remarkable beauty. This is followed by 'The Fountain of Oblivion,' round which is gathered a crowd craving to drink of its waters. There is high merit in this plate; but the artist has departed from the letter of the text in presenting the figures in their ordinary dress, and not in the easy garments of Indolence, on which the poet insists. 'An Apartment in the Castle' is an admirable composition, representing one of those gorgeous saloons which we attribute to Venice in the days of her greatness. The figures here are drawn with accuracy, and the spirit of the verse is well sustained. The seventh plate is entitled 'The Magic Globe,' of the scenes ascribed to which, the artist selects the last:—

"But what most show'd the vanity of life,
Was to behold the nations all on fire—
In cruel broils engaged, and deadly strife;
Most Christian Kings, inflamed by black desire,
With honourable ruffians in their hire,
Cause war to rage, and blood around to pour," &c.

The spectators are arranged as at a theatre, and look into a distance where is seen a conflict in which multitudes of armed men are actively engaged. The disposition here is very effective; the heads are well drawn and full of purpose; and the costume approaches the descriptions of the text. 'A Garden of the Castle' is studied with the best results, and presents many passages of great power. The company here, as in another famed garden on the way from Florence to Fiesole, consists of equal numbers of dames and cavaliers constituting one large group subdivided into pairs. In this drawing there is much to admire—every part of it is most carefully made out, the trees and distant objects having been studied with as much solicitude as the more prominent parts. 'The House of Woe' closely follows the verse—

"Now must I mark the villany we found:
But, ah! too late, as shall ere long be shown,
A place here was, deep, dreary, under ground,
Where still our inmates, when unpleasant grown,
Diseas'd and loathsome, privily were thrown," &c.

We recognise here those features which of late mingled in the pleasure-seeking throng of the gardens and halls of the castle. The various episodes of the wretchedness resulting from indulgence are efficiently illustrated. The second canto of the poem opens with the history of the Knight of Industry, and records his vow to reform the victims of Indolence. We find him accordingly, in the tenth plate, entering the castle, having secured the Wizard in a net, who is struggling in vain efforts to free himself. In the eleventh we find him endeavouring to reclaim the inmates of the castle:—

"Heavens! can you thus, then, waste in shameful wise
Your few important days of trial here?
Heirs of eternity! ybome to rise
Through endless states of being, still more near
To bliss approaching, and perfection clear," &c.

Thus doth the Knight address them, lounging and little attentive, on their luxurious couches. The last composition, 'The Doom of the Stubborn,'—those who refuse to be reclaimed,—is among the best, perhaps the best, of the series. It describes the magic change of the scene:—

"Sudden the landscape sinks on every hand,
The pure quick streams are marshy puddles found;
On baleful heaths the groves all blackened stand,
And o'er the weedy, foul, abhorred ground
Snakes, adders, toads, each loathsome creature crawls
around.

This is extremely well conceived, and the despair of the stubborn is powerfully depicted.

To the Committee of the Art-Union all honour is due for promoting Art of this kind: they are instituting among those artists who go with them a severity of self-examination which is the first step to power. These compositions are rich in valuable qualities; but there is everywhere in the figures too great a solicitude for personal neatness of that kind which the least movement would derange; and throughout the whole there is a mannered Germanism, of which we trust the artist will hereafter rid himself. The engraving of the whole is unexceptionable. The artists are E. Webb, E. R. Whitfield, F. Joubert, and H. W. Collard.

THE LATE TYRONE POWER, in the Character of CONNOR O'GORMAN, in Mrs. S. C. HALL's popular Drama of "The Groves of Blarney."
Painted by N. J. CROWLEY, R.H.A. Engraved by C. G. LEWIS. Publisher, M'LEAN.

The picture from which this engraving has been taken was exhibited about five years ago at the British Institution, where it attracted very considerable attention. The famous actor was then alive, and in the zenith of his repute; and the painting was not only a good likeness of the popular favourite, but possessed considerable merit as a work of Art. Few purely dramatic pictures have, indeed, ever been so good. It exhibits the late Mr. Power as the representative of three different characters in one play—a play written expressly for him by Mrs. S. C. Hall, and which was performed at the Adelphi Theatre (during Power's season there) between fifty and sixty nights. The characters exhibited are those of an Irish gentleman, an Irish farmer, and an Irish "natural" (or simpleton); and in this print he is shown in the three parts, to which he did ample justice. The scene is the interior of an Irish cabin. The work has been well engraved by Mr. C. G. Lewis, and may be recommended to those who are fond of theatrical pictures; had it been published during the life and prosperity of the actor, it would have been extensively popular; but of the actor it has been emphatically said, when he has strutted his hour upon the stage, he is

"Heard no more!"

HANDBOOK OF SPAIN, Parts I. and II. Published by JOHN MURRAY.

These two volumes contain more real and valuable information regarding Spain than any other work that has ever appeared. They are a result of many years' residence in the country, and of the closest observation of the people and their character. The difficulties of travelling in Spain have been exaggerated beyond the truth; and they derive a certain colour from the unsettled state of the country. It is true that the conveniences offered to travellers are by no means equal to those now met with, in Italy, for example; but they are certainly not inferior to those of Italy before recent ameliorations were forced, by travellers themselves, upon those of the inhabitants whose business it was to provide accommodation and the means of conveyance. In these two volumes it is shown what may be effected in Spain by rendering available the information which they contain. Thus the different modes of travelling, by land and water, are pointed out, with every precaution necessary to ensure comfort and convenience. The provinces are then described in succession. The principal lines of high-roads, cross-roads, inns, and their accommodation are detailed, as also the contingencies of travelling at different seasons. Tours are suggested and laid down, with every necessary item of information for the utmost measure of enjoyment, with the smallest proportion of trouble and fatigue. The local antiquities, scenery, manners, arts, productions, and general peculiarities of each district and town are, according to the claims to attention advanced by each,

dwelt upon with a tact which sufficiently guides the stranger, without dictating opinions to him, but leaving him with much good taste to arrive at conclusions of his own; and the good policy of this, with regard to a country like Spain, is sufficiently evident. It is probable that persons desirous of visiting Spain may have previously visited Italy and Germany; but they must not expect to find the same appliances and means—even in diminished quality and degree—for they do not exist at all: hence the necessity of a comprehensive guide-book. Except in the large cities, there are no ciceroni, no newspapers, or public libraries; and the reply to the stranger seeking ordinary information or advice—if not the stupid and indifferent "Quien sabe?—Non se sabe"—may, four times out of six, tend to mislead him. In sound and valuable information regarding this country, we look in vain in the rapid books of those idle tourists who speak of bull-feasts, sherry, and Sancho Panza. The Oriental leaven is still strong in the people; and the luxuriant country which they inhabit is not more practicable than themselves, to those who would deal with them as they would with others. As a strong example of a difference which will at once affect travellers unprepared for the fact, all the great roads are commenced at Madrid, and terminate at the chief seaports. The different extremities are sufficiently accessible from the capital, but by no means so as regards each other: for instance, a traveller will find an excellent road from Madrid either to La Coruña or Oviedo; but, should he wish to proceed in a carriage from La Coruña or Lago to Leon or Oviedo, he would be obliged to retrace his steps at least to Astorga, whence there is an indifferent cross-road to Leon, and then ascend again to Oviedo; and the communications between Seville and Granada, and between Granada and Murcia, are equally imperfect. A reference to the map of Spain will show the amount of this inconvenience, and enable the traveller to judge of those to which he may expose himself by want of preparatory information. The first part of these really valuable volumes commences with an introductory section, in which is given a general view of the country, and every preliminary information with respect to money, passports, conveyances, inns, servants, &c.—nothing, in short, is forgotten; it then treats of the provinces of Andalusia, Ronda, and Granada; the kingdom of Murcia, Valencia, Catalonia, and Estremadura. And the second part contains Leon, the kingdom of Galicia, the Asturias, Old and New Castile, the Basque Provinces, and the kingdoms of Arragon and Navarre: both conveying such information as raises the character of the handbook to that of an interesting and instructive history.

UNDINE. Published by JAMES BURNS.

This charming romance of De la Motte Fouqué is here brought out in one small neat volume—being a new translation, with eleven illustrations, designed by Tenniel and engraved by Bastin. To this little book a preface is prefixed, extracted from the last edition of the author's works, published at Halle in 1841. This preface, in its spirit, coincides with those of the last edition of Scott's works, and has been doubtlessly suggested by them; and in this it is set forth how the conception was first embodied from the work of the whimsical Theophrastus Paracelsus Bombastus ab Hohenheim. Such is the sincerity with which "Undine" is written, that one can never doubt that De la Motte Fouqué believed himself rather a faithful narrator than a visionary; and this same earnestness charms every reader into full credence, while in the heat of the story. "Es mögen nun wohl viele hundert Jahre her seyn," is all we remember verbatim of the original text, which, like "once upon a time," can never be forgotten. The style of the simple German is closely imitated in this translation; and the embellishments are designed with infinite taste, and engraved with much clearness. They reflect the highest credit on Mr. Bastin—one of the best wood engravers of our time, whose productions comprise high finish with artistic skill and matured judgment.

THE BOOK OF NURSERY TALES; a Keepsake for the Young. Publisher, JAMES BURNS.

These are ancient favourites; the books, of which there are three in a series, are of very elegant forms, beautiful specimens of typography, and il-

lustrated by a large number of finely-engraved woodcuts, from drawings of the highest order of merit. We owe much to Mr. Burns for making good taste popular; he has already produced a large number of publications that will do incalculable service to the cause of Art. We hope, ere long, to bring the major part of them under detailed review.

THE LAST APPEAL. Painted by F. STONE. Engraved by S. BELLIN. Publisher, T. BOYS.
This print is of a high order of merit; it tells a touching story in emphatic language, which he who runs may read. 'The Last Appeal' is made beside the Well, from which a fair village girl has been drawing water; her face is full of health, although grief has for a moment disturbed its expression. The features of her lover—he who makes the "appeal"—are, on the contrary, sorrowful to intense pain. The appeal is vainly made; of that there can be no doubt. Seldom has an artist dealt more successfully with a subject; sympathy is at once accorded; the grief is real; the issue may be easily foretold. The work is highly creditable to the excellent engraver; no part of it has been slighted; it affords evidence of labour; yet the style is remarkably masterly and free. The publication may be considered as a valuable auxiliary to the series in course of issue by Mr. Boys. It is in all respects excellent; to produce such prints at a rate far less costly than heretofore is to confer a public obligation.

THE ATTACK. Drawn by W. HUNT. Engraved by C. FOX. Published by H. GRAVES and Co.

This engraving—wrought with considerable skill and freedom, in "the mixed style," by Mr. Fox—exhibits a lubberly boy "pitching in" to a huge meat-pie; a tankard of home-brewed is at his side, while his satchel and even his peg-top are thrown underfoot. As an example of the peculiar ability of Mr. Hunt, this print will be an acquisition; it may be certainly classed among the most forcible and characteristic works he has produced. It is singularly effective as an illustration of coarse truth; not alone as regards the marvellously effective expression of the lout's voracious countenance, but in respect to minor details. We more than doubt, however, the policy of multiplying such subjects by the hands of such engravers as Mr. Fox.

CONFIDENCE. DIFFIDENCE. Painted by R. HANNAH. Engraved by S. BELLIN. Publisher, WILLIAM SPOONER.

We rejoice to obtain engravings—and engravings of rare excellence—from these capital pictures. They formed very leading attractions at the Exhibition of the Royal Academy in 1844—where they made the name of the artist suddenly famous. The subjects, although commonplace, have been so treated as to supply evidence of genius; they are homely, without being vulgar; they bear out their titles with true force, but do not, in the least, approach caricature. 'Confidence' exhibits the postboy, bearing in 'his hand letters and newspapers, rapping with nuge importance at the Rectory door; his horn is slung across his back; the whip is in his hand; he is whistling a tune indicative of self-esteem and the "reverence due" to his high and onerous position. 'Diffidence' represents a poor girl, whose story is told by the black ribbon round her bonnet and her downcast look; she, too, carries a letter, sealed with a black seal; we may read its contents—it tells of suffering, and asks for help. The bell is pulled with a trembling hand and an aching—rather than a hopeful—heart. We have rarely seen two prints better calculated to be popular; no doubt Mr. Spooner will find them "a hit;" for, independent of their interest in subject and their high merit as pictures, they are admirable examples of mezzotinto engraving—clear, rich, and full: they will go far to establish the high reputation which Mr. Bellin has already acquired, and confirm his position as one of the best artists of our English school.

THE HIGHLANDER'S RETURN. Painted by Sir D. WILKIE, R.A. Engraved by W. FINDEN. Published by H. GRAVES and Co.

It is a positive refreshment now-a-days to obtain a fine engraving in line; the comparative rapidity of mezzotinto, and the "popular look" of the mixed style, have acted as powerful inducements to publishers to leave the line-engraver without work. The print before us has another recom-

mendation: it heralds the return of one of our best artists to the active duties of a profession to which he has been for some years a comparative stranger. Mr. W. Finden holds rank among the most accomplished engravers of Europe; and, although we miss here something of his ancient force, the production is one of which the country may be proud,—free, clear, and purely artistic in its treatment,—evidently the production of one who brings mind as well as skill to the accomplishment of his task. The picture is well known; the subject is exceedingly agreeable; a sort of middle course between the painter's purely national illustrations and the historic essays of his more advanced years. A Highland soldier has returned home; his happy wife is presenting to him his youngest child; the cottage is such as one continually meets in the glens far north—homely but comfortably furnished, with a view to use in lieu of ornament. The incident related is a simple one; but the picture is very pleasant. The group is admirably given; and the accessories are all made out with minute care. Altogether the print will be a favourite with the many admirers of the genius of the great painter of our age.

THE PENCIL OF NATURE. No. IV. By H. FOX TALBOT, F.R.S. Published by LONGMAN and Co.

The sun pictures in this fourth number are superior to any that have yet appeared; an impression, we believe, still prevails with those unacquainted with the process by which they are produced, that they are worked from mezzotint plates. We have already described the process even more than once, and can now only repeat that they are produced at once on the paper by the direct agency of light. The number, like the preceding, contains three pictures—"The Cloisters of Lacock Abbey;" "The Bust of Patroclus;" and "The Gate of Christ Church College, Oxford." The most striking feature of the first plate (the Cloisters) is the ivy, which has grown up to and over the roof, and thickly overhangs the stone mullions below. Nothing in Art can equal the beauty and truth of this representation—the foliage being most perfect in character, dense, abundantly luxuriant, and well rounded in its masses, which are brought out by deep shadows inimitably liquid and transparent. The subject is extremely simple, and hence are its exceeding truth and force the more striking. The detail, as usual, is rendered with the most curious accuracy; the roofing, for example, is beyond the imitation of the pencil or the engraving tool. The second picture—"The Bust of Patroclus"—has already been presented, in another aspect, in an earlier number of the work. The head is here seen in profile, and the reflection has been cast in an admirable light for bringing out the parts—the whole affording a representation which cannot be equalled by any drawing or engraving. That of "The Gate of Christ Church College" contains also, on the right of the picture, the buildings of Pembroke College, which are in shade. The gate itself is beautifully made out, exhibiting particularly that quality which no labour of the hand of man can equally accomplish—minute detail without undue hardness.

BELLE DE JOUR. BELLE DE NUIT. Peint par COURT. Gravé par A. MARTINET. GOUFIL et VIBERT, Paris. GAMBART, JUNIN, and Co., London.*

Two clever mezzotint prints, exhibiting fair maids in morning and evening dresses; they are pecu-

* We shall have much pleasure in, from time to time, directing the attention of the English public to the prints distributed in England by the house of Gambart and Co., in Berners-street, wholesale agents for the principal publishers of Paris and other cities of the Continent. Their trade in foreign prints in this country has of late sustained a very great increase; but it is our duty to state that they have been the means of very largely augmenting the sales of English prints in all the countries of Europe—their chief business being, indeed, carried on by exchanges—sending to the several continental kingdoms the produce of England, and bringing to us their productions in return. A desire to possess our prints is, indeed, so rapidly gaining ground abroad, that Messrs. Gambart expect very shortly to export more than they import. Such interchange of commodities, in connexion with Art, cannot but prove highly useful to us—in reference, more especially, to the works on ornament, in

liarily graceful examples of fancy portraiture, exhibiting great skill in drawing, and are finely composed. A delicate and beautiful framework, arranged of convolvulus leaves and flowers, surrounds the portraits.

NOEMI. FRASQUITA. In Lithography, par DESMAISON, d'après VIDAL. GOUFIL and VIBERT, Paris. GAMBART, JUNIN, and Co., London.

We have here two beautifully coloured prints, exquisitely designed, and obtaining all the advantage of contrast. The one exhibits a pensive Arab maid, the other a joyous Spanish girl; the former sits thoughtfully upon the "house top," the water can by her side; the other is reclining after the exhausting effort of the dance, holding the castanets in her taper fingers. They are admirable examples of lithography; and the colours are laid on with a degree of skill to which we, in England, are as yet strangers.

GERMANY; MONUMENTAL AND PICTURESQUE. Par CHAPUY. GOUFIL et VIBERT, Paris. GAMBART and Co., London. Parts III. and IV.

We have already noticed this very admirable work; which progresses famously. It exhibits the marvellously fine monuments which abound throughout Germany—many of which are occupied to-day for the very purposes they were built for six or eight centuries ago. It is not, however, the public buildings alone that are here copied: the most beautiful scenes which nature presents have been copied with rare fidelity. They are lithographed with great skill, and the collection altogether is such as we have very seldom examined; it is one of great excellence and surpassing interest; and may be strongly recommended to all artists, lovers of Art, and those who—whether they have or have not visited the countries described—can revel amid faithful transcripts of the venerable and the picturesque. Parts III. and IV. contain Prague—three noble views; the Church of St. Barbara, at Kutenberg; the Cathedral at Fribourg—two views of the interior, and two of the exterior. They are of large size—but cheap almost beyond precedent.

ETUDES CHOISIES. Lithographées aux deux Crayons. Par EMILE LASALLE. No. 10, 'The Daughter of Erin,' d'après C. L. MÜLLER. Paris: GOUFIL et VIBERT. London: GAMBART and Co.

This is one of a series of brilliant studies in chalks; the drawing is good, and the execution excellent. The several parts have been carefully studied—and there can be no doubt of its being a safe model for younger students. It is called 'The Daughter of Erin'—but there is nothing Irish about it save the harp; which is, in poetry at least, the national instrument of music. This defect matters little; the face is beautiful and the form graceful; and, call it by any name, it is a fine print.

which our neighbours are so rich and we are at present so poor. The arrangements of Messrs. Gambart are made with what is technically called "the trade;" they are wholesale and not retail dealers, but, through any print-seller in the kingdom, orders may be conveyed to their house; and any continental print may be obtained, of every class, character, and cost, from the sixpenny sheet to the fifty-guinea proofs of rare productions.

TO CORRESPONDENTS.

SIR,—I see in the ART-UNION of September, announced in the Exhibition at Pesth, a magnificent work painted by *Lipparini*; the name of the artist is *LIFFARINI*; and, being his particular friend, I beg you to correct the name in a future number. Lodovico Lipparini, son of a celebrated musician, is a Bolognese, and now is Professor in the T. and B. Academy of Venice. I have received from Professor Lipparini four engraved works of his own, and among them the one mentioned in the ART-UNION.

The letter concerning the supposed painting by Barry must be answered by a private communication.

We are about to reprint again the number of the ART-UNION for February, 1845.

We shall have some information to communicate relative to the Prize offered for a Picture of the Baptism.

The work of "Raffaello" sold at Manchester is no doubt a forgery.

We can only give the information required by "Crayon" in a private letter.

MOORE'S IRISH MELODIES,

ILLUSTRATED WITH

ONE HUNDRED AND SIXTY DESIGNS

BY

D. MACLISE, R.A.

39, PATERNOSTER ROW,

October 1, 1845.

The Publishers of Mr. Moore's "Irish Melodies," having long wished to produce an illustrated Edition of that work which should be deemed not unworthy of the fame universally accorded to the admired author, consider they are fortunate in having obtained the aid of Mr. MACLISE's congenial fancy to accomplish their object; and, apart from the interest which the English public must ever feel in Mr. Moore's productions, they cannot but think that the Irish nation will be highly gratified in observing that a native Artist has added the charms of his pencil to the songs of their national poet.

The work consists of the collection known as Mr. Moore's "Irish Melodies," illustrated with one hundred and sixty designs by Mr. MACLISE, engraved in *facsimile* of the original drawings (a few of them being etched by himself), and every page surrounded with an ornamental border. The text, with the exception of the notes and prefatory matter, is engraved on steel plates, by Mr. Becker's process.

The work will be published in October, in One Volume, Imperial Octavo, with One Hundred and Sixty Illustrations, in Boards, *Price Three Guineas*.

Copies may be had of the Publishers, handsomely bound in Morocco by the best Binders, *Price Four Guineas and a Half*.

PROOF IMPRESSIONS, only 200 Copies printed, on a Cream-coloured Paper, manufactured for the purpose, as the use of India paper on every page would have been impracticable, in One Volume, Imperial Octavo, *Price, in Boards, Six Guineas*.

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ART-UNION OF LONDON,

No. 4, TRAFALGAR SQUARE, CHARING CROSS.

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The ART-UNION was established in 1837, to aid in extending the love of the Arts of Design throughout the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

With a view to the accomplishment of this object, the Society has adopted the following

PLAN.

1. The ART-UNION is composed of Annual Subscribers of One Guinea and upwards.
2. The subscriptions, after paying necessary expenses, are devoted to the purchase of Pictures, Sculpture, Medals, and other works of Art.
3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select FOR HIMSELF a work of Art from any of the following public Exhibitions in London, of the current year, viz.: *the Royal Academy, the British Institution, the Society of British Artists*, either of the two *Societies of Painters in Water Colours*, or the *Works of Art exhibited in Westminster Hall*.

TO ARTISTS.

In order to procure a good subject for Engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture illustrative of British History. Cartoons, six feet by four feet six inches, in plain frames not exceeding three inches in width, without gilding, are to be sent in by the 1st of January next, and from these the selection will be made.

Each Artist intending to compete is requested to send to this Office, on or before the 1st day of December next, a sealed letter containing his name and address, and having on the outside the title of his intended painting, and a motto or device by which the Cartoon must also be distinguished. On Monday, the 15th of December, the Artists will learn, by application at the Office, to what place the Cartoons must be sent.

Two hundred pounds of the premium will be paid on the selection being made, and the remainder on completion of the picture.

TO SCULPTORS.

In the hope of inducing the production of a fine work of Art, the Committee offer the sum of £500 for a group or single figure in marble, to be competed for by models in clay. The height of the figure when erect is to be not less than four feet six inches. The models must be sent in by the 1st day of July, 1846, and the work completed in the best statuary marble by the 1st of July, 1847.

Two hundred pounds will be paid on the premium being adjudged, and the remainder on the completion of the work.

GEM ENGRAVING.

The Committee, desirous of encouraging GEM ENGRAVING, and of drawing the attention of the Public and of Artists to a branch of Art now almost neglected in Great Britain, offer the sum of £60 for the best cameo, in profile, of the 'Head of Minerva,' having a Sphinx on the helmet, and marked (+) in white paint in front of the pedestal, in the collection of bronzes in the British Museum. The cameo to become the property of the Art-Union of London. Two premiums, one of £30, and one of £15, will also be given for the second and third best cameos, at the option of the artist to receive the premium or retain the cameo. The cameo must be cut in onyx of not less than two strata, and be not less than one inch in length. The cameo which receives the first premium, and the other two if not retained by the artists, will form part of the prizes at the next distribution.

In selecting the subject for competition, in preference to leaving it to the choice of the artist, the Committee have been determined by a desire to test, in the simplest manner, the relative merits of British artists in Gem Engraving, by comparing their respective treatment of the same subject.

None but British-born artists will be allowed to compete; and the cameos must be forwarded to the Honorary Secretaries, accompanied by a sealed letter, containing the name and address of the artist, on or before the 16th of March, 1846.

The Committee reserve to themselves the right of withholding any or all of the above premiums, if works of sufficient merit be not submitted.

The Subscribers of the current year, ending 31st March, 1846, will receive, for each guinea paid, an impression of a Line Engraving by Mr. P. LIGHTFOOT, from the Picture by Mr. HENRY O'NEIL,

'JEPHTHA'S DAUGHTER,'

With such other advantages as the Committee may be able to offer. An early subscription is solicited.

Mr. CHARLES ROLLS and Mr. F. A. HEATH have respectively commenced Engravings from the Pictures by T. UWINS, R.A.,

'THE LAST EMBRACE,' AND 'THE NEAPOLITAN MARRIAGE.'

GEORGE GODWIN, } Honorary Secretaries.
LEWIS POCOCK, }

THE EXHIBITION OF THE WORKS OF ART SELECTED BY THE PRIZEHOLDERS OF THE YEAR 1845, WILL BE OPENED TO THE SUBSCRIBERS AND THEIR FRIENDS ON MONDAY, AUGUST 18, AT THE SUFFOLK-STREET GALLERY.

Subscriptions will be received at the Society's Rooms, 4, Trafalgar-square, Charing-cross; by any Member of the Committee; all Local Secretaries; and by the Collector Mr. Thomas Brittain, 17, Southampton-place, Euston-square, and Mr. Robert Simpson, 20, John-street West, Blackfriars-road.
Post-office orders sent in payment of subscriptions must, in all cases, be made payable to "THE ART-UNION OF LONDON," at the General Post-office, St. Martin's-le-Grand.

DAGUERRETYPE and TALBOTYPE

PORTRAITS.—Royal Adelaide Gallery.—Mr. CLAUDET begs to recommend persons desirous of having their **PORTRAITS** taken, to avail themselves of the present favourable season, before the prevalence of fogs, during which photographic operations are less successful. Sunshine is not, however, necessary, for portraits are always taken in the shade, where persons can better preserve a natural and pleasing expression; nevertheless the operation is almost instantaneous. The important improvements Mr. Claudet has introduced in the process are fully exemplified in his extensive collection of Daguerreotype and Talbotype Portraits, plain and coloured, of various sizes, produced by his patented improved apparatus, with which he has taken so successfully the likenesses of H. M. King Louis Philippe, H. M. Queen Dowager, H. G. the Duke of Wellington, and many eminent persons. The Exhibition contains also the splendid specimens which have been lately submitted to Queen Victoria, and which have received Her Majesty's gracious approbation. Visitors are admitted free to the photographic department of the Adelaide Gallery by the house corner of Adelaide-street and King William-street, Strand; open from half-past 9 until dusk: the early hours of the day are generally more favourable for the operation.

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BRITISH ARCHÆOLOGICAL ASSOCIATION.

The number, variety, and intrinsic excellence of the Papers presented to the late Congress held at Winchester, have induced the Central Committee to determine upon publishing, forthwith, a complete account of the proceedings.

The papers, together with particulars in connexion with the excursions, soirées, &c., will, it is estimated, require about six hundred pages, and fifty engravings. The Volume will therefore necessarily be distinct from the Journal of the Association. Its price to the Public may be calculated not to exceed Thirty Shillings; to Subscribing Members it will be delivered at One Pound.

In order to enable the Committee to ascertain the probable number of copies required, it is desirable that those Members who may intend to subscribe for the Volume should, as early as possible, intimate to us their wishes on the subject.

THOMAS CROFTON CROKER,

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Hon. Secs.

London, August 28, 1845.

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